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MUSIC AND THE ELECTRONIC MEDIA IN CANADA

STUDY FOR THE TASK FORCE ON BROADCASTING POLICY

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MUSIC AND THE ELECTRONIC MEDIA IN CANADA

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PREAMBLE

Music is a major force in Canadian broadcasting, yet to our knowledge this is the first study which has attempted to take a comprehensive view of its use and significance throughout the Canadian broadcasting system.

We have examined the use of music in radio, recordings, television, videos and film and the various symbiotic relationships which exist between these media and found that there is a crisis in the whole field of music in the electronic media. We believe that music is an important element in the expression of Canadian identity in the system, but have found that it is foundering because of a lack of government policy and a long term strategy which would ensure the on-going viability of the music profession in Canada.

At a cultural level, in our view the Canadian broadcasting system is seriously malfunctioning and is in desperate need of revision. The present Broadcasting Act does not spell out clearly enough the different mandates of the public and private sectors.

In a changing broadcasting world the CRTC appears like an overburdened and exhausted player. Indeed, unless the regulator has one major priority - the support of Canadian content - which takes precedence over everything else, the Canadian broadcasting system will continue to be dominated by foreign programming and Canada will teeter totter toward losing its cultural sovereignty.

Apart from developing a strong Canadian presence in all programming areas in the Canadian broadcasting system, it is equally essential that the cultural industries on which broadcasting depends be greatly strengthened. While progress has been made in television drama and films there is still a long way to go. The recording industry in Canada will collapse unless there is government action in the immediate future and music on television is in decline.

Clearly, the Canadian broadcasting system must give expression to all dimensions of Canadian culture. This of course means that apart from giving opportunities to popular artists and creators there must be room for more serious culture as well. At the moment, because of the way the system has developed and the commercial interests which are driving it, there is less and less room for serious culture. What of course is needed is an appropriate balance between different types of programming and this depends on the public and private sectors playing complementary roles. If there is insufficient room in the system for Canadian composers and musicians as well as writers and other creators and performers, the Canadian broadcasting system is not properly balanced and Canadian culture in an unhealthy state. In our view, unless the government is prepared to give the development of Canadian cultural industries the same kind of priority accorded to other areas such as national defence there will be more rhetoric than progress. It must be understood that maintaining the status quo is in any case a dead end street. Quite apart from cultural considerations, the economic gains from developing our cultural industries is vital to the economic viability of the Canada of the 1990's and beyond.

The field of music in the electronic media is vast and complex and we have not been able to investigate all dimensions of it in depth because this report has been researched and written within a period of a very few weeks. Nevertheless, we have concerned ourselves with a variety of considerations important to English speaking Canada and others of a special nature which are vital to French speaking Canadians.

We have gone beyond the terms of reference given us because it proved impossible to present the Task Force with well considered views and recommendations without dealing with a very broad picture.

Although a great deal of further research needs to be done concerning the development of music in the cultural industries, we hope that this study will prove useful to the Task Force.

Chapter 1

1 (a) Music and the Canadian Presence in the System

The desire for a Canadian presence in the Canadian broadcasting system is something which has been in evidence since the Aird Commission and the 1936 Canadian Broadcasting Act. By the time of the 1958 Act there was a call for a system which was "basically Canadian in content and character."* But for some players this was too great a demand. During the hearings before the Parliamentary Committee of 1961 the CAB sought to have the interpretation of the use of talent changed by having the words "Canadian production" substituted for "Canadian talent."**

By the time of the 1968 Act the Canadian presence was so illusive that the text called for using "predominently Canadian creative and other resources."***

In 1985 the Canadian presence in both radio and television is even more illusive because of an exploding broadcasting system. However, by now it has become a crisis concerned with Canadian cultural sovereignty.

Music has always been a basic ingredient of radio and very important in television. Even when it is not used as a foreground element in television programs it acts as a glue which binds television dramas, films and many other types of programs together.

As far as radio is concerned, prior to the 1968 Act, the CRTC estimated that a mere 3-7% of the music selections broadcast on private radio were Canadian.**** When the 30% Canadian music content was introduced by the CRTC in 1971, the Commission felt there was a substantial number of Canadian recordings available which were not being programmed, and that a 30% level would radically stimulate the recording industry without unduly burdening the broadcasting industry.

---

* Broadcasting Act, 1958

** The Struggle for National Broadcasting in Canada, E. Austin Weir, McClelland and Stewart.

*** Broadcasting Act, 1968

**** Letter: Director General of Broadcasting, CRTC to the Copyright

And so the tug-of-war between demand for Canadian music content on radio and supply from the recording industry entered a new phase.

By the time regulations for FM were introduced the CRTC was taking a new approach. Various FM station formats were put in place and the percentage of music content they were to use was established on an individual basis as part of the Promise of Performance (POP) brought forward at licencing time. This time the Commission was loath to make undue demands on the recording industry, so the Canadian content requirements were set at different levels, according to the supply of recordings available and likely to be produced in different categories.

They are:

Format	Canadian Content Requirement
Progressive/AOR	20%
Contemporary/MOR	20%
MOR/Traditional MOR	15%
Easy listening	10%
Country	30%
Classical	7%

As we will see later in this study the approach taken by the CRTC toward Canadian Music content on FM concerned with different requirements for different categories, has not sufficiently stimulated the recording industry to make an adequate supply of different kinds of recordings available. In fairness it must be said that the Commission has frequently pointed out that Canadian music content regulations alone cannot activate and develop the Canadian recording industry. The Commission has said that government incentives and other measures are equally essential. Clearly, while the CRTC could make demands for the use of Canadian recordings on radio, only the government, working in concert with the private sector could create the demand. For more than fifteen years we have been waiting for the government to come forward with a strategy which would recognize the symbiotic relationship between the recording industry and radio.

The paper of July 15, 1985 Initiatives for the Radio and Sound Recording Industries is a welcome first step in this direction and in the course of this study we will be presenting options and making recommendations as a follow-up to it.

The paper reminds us that "recorded music is one of the most accessible media through which Canada's artists directly contribute to this country's evolving identity." It also stresses the extraordinarily important point that, "music is the most important cultural medium for Canada's youth; sixty percent of purchasers of recordings and tapes

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* Initiatives for the Radio and Recording Industries. Government of Canada.

In Canada under the age of 25, while teenagers as a group listen to music programing on radio for about one-fifth of their waking hours."*

Canadian music content on televison of a foreground kind has gone into a slump except for music videos. However, music videos are now influencing prime entertainment formats in US programming and if this trend develops we will undoubtedly find it creeping into Canadian programs of the same ilk.

There are no CRTC requirements for the use of music on television. CTV has not produced any variety programs since Honky tonk three seasons ago. Both the English and the French CBC TV services are producing music entertainment telecasts and the CBC is the only broadcaster in the system which is bringing certain musics, such as opera, ballet and other forms of dance and classical music to a national audience. In the fifties and the sixties CBC experimented with new forms in jazz, classical music, opera and dance and we have now entered a period in which the CBC should once again be the cutting edge of Canadian cultural development in these fields. It is equally important that the CBC should stimulate innovation in the music entertainment field.

1 (b) A View of the Money Spent on Music in the Canadian Broadcasting System

The best view of the money spent on music in the system can be obtained by looking at the details of expenditures by both the public and private sectors supplied to us by the American Federation. *

---

* Initiatives for the Radio and Recording Industries. Government of Canada

Musicians (A F of M) for 1985.* (The last few weeks are projections.)

CBC	$14,059,000
Radio and TV Private Stations	$ 4,750,000
Motion Picture Industry	$ 435,000
Phonograph Recordings	$ 1,635,000
Television and Radio Commercials	$ 6,250,000
	$27,129,000

Without the expenditures of CBC on musicians in Canada it is doubtful if the broadcasting industry could be sustained, at least in its present form. Having said this, CBC spends considerably less on musicians than other similar broadcasting organizations including the Australian Broadcasting Corporation, the BBC in Great Britain and NHK in Japan.

The money spent on television and radio commercials should be noted. According to information from the CTV Network, the A F of M and the CBC there is hardly a commercial presented in the Canadian broadcasting system these days which is not made in Canada. As the CTV Network and CITV in Edmonton pointed out, commercials are cheaper to make in Canada and the studios available are first class. Furthermore, Canadian musicians are the equal of musicians in Los Angeles or anywhere else. The President of the A F of M pointed out to us if the CBC was to get out of commercials in television, the commercials industry would be cut in half. He does not believe that other television networks would take up the slack because the largest television players are usually sold out.

---

* A F of M Figures and Projections. November 13, 1985

1 (c) Canadian Musicians

To become a professional musician requires more years of study than other professions such as medicine. However, the financial gains are modest to say the least. In 1982 the median income from working in Canada as a musician was just over $3,500.* By the time the costs of musical instruments and related expenses are allowed for, this median income from music fell to only $1,400.** It is for this reason that many extremely talented musicians are obliged to take jobs outside their profession in order to survive. There are about 32,000*** active musicians in Canada. Of these only 16% earn $20,000 **** or more a year. In the section on copyright the very low income of composers (a median income of a mere $400***** a year) and their difficulties at making an income are examined.

If the situation of musicians in Quebec is looked at, in the 1984 year expenditures on musicians according to A F of M sources was $16,478,532.****** Three thousand musicians were working during 1984. However only 10%******* of these, that is three hundred, made a living from music. Furthermore, of these three hundred a mere 7.7%******** made $20,000 or more. It is interesting to note that more than a

---

* Service Bulletin, Statistics Canada Performing Musicians and Composers, Vol. 7, No. 2.

** ibid

*** ibid

**** ibid

***** ibid

****** La Guide des Musiciens. Québec. A F of M. Montréal

******* ibid

******** ibid

hundred gained a salary from the Montreal Symphony Orchestra.

While a great deal more research needs to be undertaken into the music profession we know that in Quebec and elsewhere the most important sources of revenue for many of the best musicians are TV contracts, commercials and work from the CBC.

Singers are much less in evidence in the music profession than instrumentalists and there are fewer opportunities for them to work in broadcasting and film. They represent 6% of the music profession. Most singers must find work outside music. Part time singers in the solo vocalist category had a median income from music of $3,691* in 1982. It is safer to say that the few who manage to earn a median income of $18,803** derive at least part of their earnings from broadcasting and most of this comes from the CBC. In 1984-85 the CBC spent $2,334,000 on singers***.

It should be remembered that whenever major broadcasting production centres exist it is essential to have a pool of musicians on which to draw. This is a situation in which the CBC has invested over many years. These pools of musicians will be equally important to the main players in private broadcasting in the future as they continue to make a greater investment in Canadian productions.

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* Performing Musicians and Composers: Computer Printout 1985, Statistics Canada

** ibid *** $1,311,000 UDA $1,023,000 ACTRA

CBC Talent Service Payments, CBC Head Office, Ottawa

(d) CANADIAN CONTENT

A Reading of Canadian Music Content in the Canadian Broadcasting System

The only way to know the amount of Canadian music content in this system is to take a sample reading of it.

CRTC Canadian Content Demands

AM: The CRTC regulations for AM radio for music demand a minimum content of 30% using the MAPL definition. This means that two of the following elements must be present:

(a) the instrumentation or lyrics were principally performed by a Canadian;
(b) the music was composed by a Canadian;
(c) the lyrics were written by a Canadian, and;
(d) the live performance was wholly recorded in Canada and broadcast in Canada.

Furthermore, at least 5% of the musical compositions must be by a Canadian.

FM: The percentage of the Canadian content to be achieved by licensees is contained in each Promise of Performance (POP)

The following breakdown is based on limited research which we undertook ourselves and the best information we were able to obtain from the CRTC. It should be noted that budget cuts at the CRTC have greatly restricted the amount of monitoring that can be undertaken. We feel this is a serious situation. Unless regulations can be monitored and enforced they are not worth the paper they are written on.

Radio

Public Sector

Apart from meeting a 30% Canadian music content for AM the CBC is generally expected to meet at least a 7% Canadian music content for FM.

CBC AM English:

Station	Survey Dates	Cancon
CBH Halifax	Sept. 8-24, 1985	34%
CBW Winnipeg	Sept. 8-24, 1985	34%
CBK Regina	Sept. 8-24, 1985	32%

CBC FM Stereo English:

CBM-FM Montreal	Sept. 8-Oct. 5, 1985	22%
CBC-FM Toronto	Sept. 8-Oct. 5, 1985	22%
CBR-FM Calgary	Sept. 8-Oct. 5, 1985	22%

CBC AM French:

CBF Montreal	Feb. 18, 1984	43%
"	May 14, 1984	27%
"	Nov. 14, 1985	28%
"	Feb. 16, 1985	53%

Station	Survey Dates	Cancon
CBF Montreal	Feb. 13, 1985	33%
"	Nov. 13, 1985	34%

CBC FM Stereo

CBF-FM Montreal	Feb. 18, 1984	3%
"	May 14, 1984	2%
"	Nov. 14, 1984	14%
"	Feb. 16, 1985	14%
"	May 13, 1985	5%
"	Nov. 13, 1985	6%

Private Sector

AM and FM Stations

N.B. Under types of music, contemporary = rock or top 40; contemporary MOR = softer side of rock MOR = middle of the road music

Ontario

City/Town	Station	Type of Music	Survey Dates	Cancon	POP
North Bay	CFCH-AM	Contemporary	Sept. 24/85	34.1%	30%
Ottawa	CFGO-AM	Contemporary	May 26/85	32.4%	30%
Richmond Hill	CFGM-AM	Country	Sept. 5/85	21.9%	30%
Brockville	CFJR-AM	Contemp. / MOR	July 17/85	32.2%	30%
Fort Frances	CFOB-AM	MOR	Aug. 26/85	30.8%	30%
Ottawa	CFRA-AM	Contemp. / MOR	June 25/85	30.1%	30%

City/Town	Station	Type of Music	Survey Dates	Cancon	POP
Toronto	CFRB-AM	MOR	Oct. 2/84	36.5%	31%
Hamilton	CHAM-AM	Country	Jan. 23/85	30.9%	30%
Hamilton	CHML-AM	MOR	May 23/85	30.1%	30%
Ajax	CHOO-AM	Country	June 21/84	33.1%	35%
Toronto	CHUM-AM	Contemporary	June 23/85	30.5%	30%
Oakville	CHWO-AM	MOR	Jan. 5/84	30.1%	30%
Belleville	CJBQ-AM	MOR	June 25/85	30.2%	30%
Toronto	CJCL-AM	MOR	Oct. 5/84	28.6%	30%
Mississauga	CJMR-AM	MOR	June 23/84	30.4%	30%
Kenora	CJRL-AM	Contemporary	Sept. 19/85	31.6%	30%
Ottawa	CJSB-AM	Easy listening	June 25/84	22.6%	30%
Cornwall	CJSS-AM	MOR	July 17/85	29.6%	30%
Trenton	CJTN-AM	Country	Sept. 19/85	29.2%	30%
New Liskeard	CJTT-AM	MOR	Sept. 19/85	33.9%	30%
Oshawa	CKAR-AM	Contemp. / MOR	July 15/85	30.1%	30%
Sault St.Marie	CKCY-AM	MOR	Oct. 15/85	30.3%	30%
Dryden	CKDR-AM	Contemporary	Oct. 15/85	35.8%	30%
Toronto	CKEY-AM	MOR	June 21/84	33.6%	30%
Timmins	CKGB-AM	Contemp. / MOR	July 26/85	33.1%	30%
Hamilton	CKOC-AM	Contemp. / mor	Oct. 2/84	31%	30%
Ottawa	CKOY-AM	Contemporary	June 25/85	30.6%	30%
Sudbury	CKSO-AM	MOR	Oct. 11/85	30.3%	30%
Thunder Bay	CKPR-AM	Country	July 26/85	30.7%	30%
Kingston	CKWS-AM	Contemporary	July 26/85	30.9%	30%
Ottawa	CFMO-FM	Easy listening	May 13-19/85	9.8%	10%

Quebec

City/Town	Station	Type of Music	Survey Dates	Cancon	POP
Quebec	CJMF-FM	Contemp. / MOR	Jan. 14-20/85	33.7%	35%
Quebec	CH01-FM	AOR	Sept. 13/84	26%	20%
Quebec	CHIK-FM	Easy listening	Jan. 22/85	13.4%	15%
Montreal	CFQR-FM	Easy listening	Dec. 5/84	14.5%	10%
Montreal	CJFM-FM	Contemp. / MOR	Oct. 15-21/84	20.2%	20%
Prairies					
Calgary	CJAY-FM	Contemp. / MOR	Oct. 10/85	32.2%	30%
Edmonton	CISN-FM	Country	Oct. 25/84	21.5%	30%
British Columbia					
New Westminister	CFMI-FM		Nov. 22/84	24.9%	20%
			Nov. 24/84	16.3%	20%
			Nov. 25/84	29.4%	20%
Maritimes					
Moncton	CKUM-FM	Album oriented rock	Nov. 22/84	47.2%	40-25%*
St. John's	CHOZ-FM	Album oriented rock	Jan. 21-27/85	22.2-7.8%*	20-5%*
Truro	CKTO-FM	Contemp. / MOR	Dec. 6-8/84	20.3%*	15-7%*

City/Town	Station	Type of Music	Survey Dates	Cancom	POP
Halifax	C100-FM	Contemp. / MOR	Jan. 21-27/85	23.9%	20%
Dartmouth	CFRQ-FM	Album oriented rock	Feb. 14-17/85	33% *	30-20%*
St. John's	VOCM-AM	Country	June 7-8/85	29.2%	30% —
Cornerbrook	CFCB-AM	Contemp. / MOR	June 3-4/85	30.8%	30%
Cornerbrook	CKWK-AM	Country	Oct 7/85	39.4%	30%

* These are examples of stations with split responsibilities. They spend most of their time with usually a pop music format and a very limited time with one of the specialty musics as a CRTC requirement. It is not totally clear what the secondary musics are except they fall into the traditional grouping, e.g. folk, blues, etc. None of them is classical music.

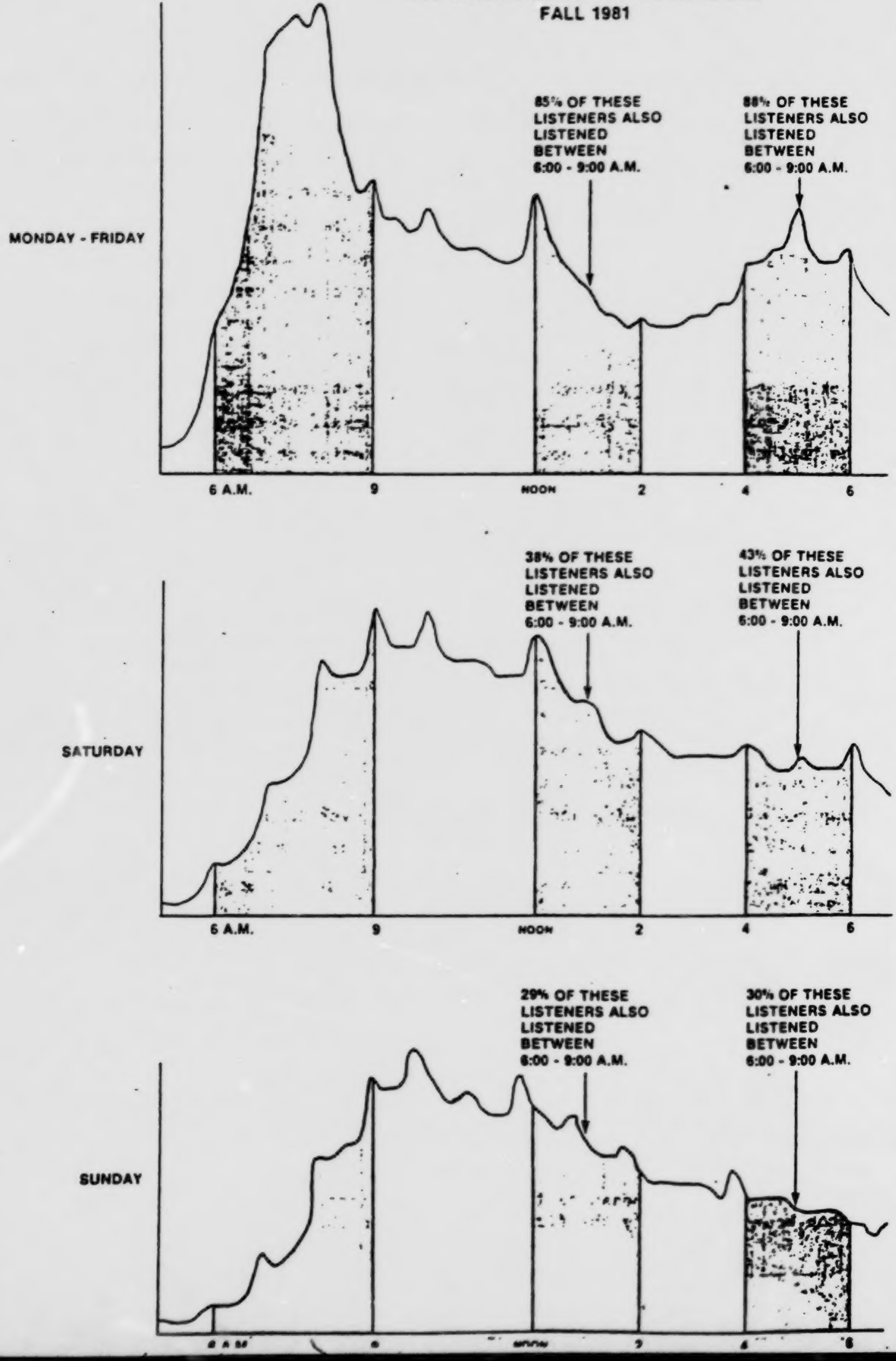
These samples which are the best we could get in the very short time available are not totally satisfactory. Generally, the CRTC monitors FM stations for a week and AM stations daily. Not all the examples given in the sample follow this procedure.

Of the samples given there is no question that CBC Radio English surpasses CRTC Canadian content requirements. In the majority of cases CBC Radio AM French does also. If the monitoring of CBC-FM French had been taken over a full week in each case rather than a day at least, the minimum 7% Canadian content would be in evidence. However, CBC FM French does not appear to meet the 15% Canadian content requirement for FM which the English service has set itself. CBC French FM does use the Canadian recordings made by the English service but it makes almost no Canadian recordings of its own. We wonder why there is not an agreed to Canadian content for FM which is part of overall CBC FM policy? In other words, one which is common to both the English and French FM services.

As far as the private sector is concerned, only a few stations fall short of meeting the Canadian music content required. What is less clear is whether or not Canadian music is reasonably distributed throughout the broadcast day.

It is one thing to program Canadian music content but it is quite another to ensure that it is broadcast during peak listening hours. This is particularly important, because there is a tendency for people to listen to the radio during different key time periods on the same day. The following chart illustrates this clearly.

THE TENDENCY TO LISTEN AT DIFFERENT KEY TIME PERIODS ON THE SAME DAY FALL 1981



85% OF THESE LISTENERS ALSO LISTENED BETWEEN 6:00 - 9:00 A.M.

88% OF THESE LISTENERS ALSO LISTENED BETWEEN 6:00 - 9:00 A.M.

38% OF THESE LISTENERS ALSO LISTENED BETWEEN 6:00 - 9:00 A.M.

43% OF THESE LISTENERS ALSO LISTENED BETWEEN 6:00 - 9:00 A.M.

29% OF THESE LISTENERS ALSO LISTENED BETWEEN 6:00 - 9:00 A.M.

30% OF THESE LISTENERS ALSO LISTENED BETWEEN 6:00 - 9:00 A.M.

How People Use Radio
CBC Audience Research

How People Use Radio
CBC audience R

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It is obvious that if Canadian content is scheduled mainly outside key periods it will hardly impinge on the consciousness of Canadians. The CRTC is mindful of this. Recently a number of AM stations were found to be loading Canadian content into the least listened to hours of radio listening. They were CHUM-AM Toronto, CFRT-AM Toronto, CFGM-AM Richmond Hill, CHML-AM Hamilton and CFRA Ottawa.

While there is a shortage of Canadian recordings in certain categories and the complaints of private broadcasters must be carefully listened to, the CRTC seems often to be a weak defender of Canadian content. This in itself is a problem because it is only Canadian content which distinguishes the Canadian broadcasting system from other systems elsewhere.

Television

Whereas music is the basic staple of radio it is much less frequently used on television. A colleague in the private sector commented that television programming is cyclic and that at the moment certain types of music programming -- such as the static formal variety show — are out of vogue. The exception, of course, are music videos but even they have an uncertain future because recording companies are finding their high cost as a promotional tool difficult to justify.

Obviously, music plays a secondary role in countless television programs such as films, children's programming and documentives but in the short period at our disposal we found it impossible to be able to take any measurement of it. We have therefore relied on a study* undertaken by the CAB which indicates that of the total programming hours of the thirteen stations surveyed, music was heard for only 27.66% of the time.

Public Sector

Arts, Music and Science English

In the CBC TV English, music is grouped together with the other arts and the sciences into a single department. In 1985/86 there will be 41 hours of music including opera operetta, dance, galas, concerts and profiles of music personalities. (All are Canadian except 4 programs of six hours and 30 minutes). Added together Canadian content in music comes to 34 hours and 30 minutes or 84% of the total number of music programs.

CBC Variety English - 1984/85 year

All Canadian Shows	out of a total of 31.5 hours	25 hours, 12 min.
Awards Shows	The Junos	2 hours
CBC French Canadian	Performers	1 hour
Shows with some music	Estimated 20% of 70 hours	15 hours, 24 min.
Non Prime Time Shows	video programs; estimated 50% of total time	117 hours
	TOTAL CANADIAN CONTENT	260 hours

CBC Music TV (French) - 1985/86 year

Total number of hours - 25 hours, 40 minutes

Total number of hours of Canadian content - 13 hours, 40 minutes

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* The Canadian Association of Broadcasters Television Music Use Study, December 1984.

CBC TV Variété (French) - 1984-85 year

The department concerned found it impossible to give us a detailed breakout in hours of music, because music is included in many different programs. (Variety obviously covers a wide field.) However, we were told in nearly all the telecasts they use composers or arrangers and various groupings of musicians. In total there were 295 hours of variety and they were all Canadian.

Private Sector

Music is so much the exception rather than the rule on television these days we will confine ourselves to a few samples.

CTV Network

CTV was unable to give us the actual hours of music in its schedule. Music telecasts are not being produced. Music, is integrated into some other telecasts and it is of course included in drama telecasts but they could not confirm how much of it is Canadian.

CFCF Montreal

Again it was not possible to get details of numbers of hours. A sample of music shows will indicate the presence of Canadian content in the 1984-1985 year.

a) Ralph Lockwood Show (30 minutes) - 130 telecasts magazine show which includes singers and musicians as guests from time to time.

b) Music Vision (30 minutes) - 130 telecasts, music videos* 50% Canadian

c) Hi Noon (30 minutes) - 65 programs. Magazine. Musicians included on occasional basis.

d) Just Jazz - 2 programs, 30 minutes each.

e) Nite Life (one hour) - 52 programs. Videos* includes interviews with Canadian artists.

f) Messiah by Handel - 3 hours

CITV Edmonton

CITV produces very few music telecasts. In 1984/85 year produced following series using Canadian musicians:

a) Rock'n Country (Prime time)- 13 one hour programs

b) 4 O'clock Rock - 200 30 minute programs

CKY TV Winnipeg

In 1984/85 produced two series using Canadian musicians:

a) Let's Go (children's series) - 51 programs incl. repeats

b) Live at the Warehouse - contemporary (rock) music, 34 programs including repeats.

c) Stage Band Festival - one hour special

* supplied at no cost by recording industry.

CHCH Hamilton

a) Opera evening - complete opera. Prime time. Telecast in Hamilton only.

b) Jazz series - 30 minutes; 26 programs.

CITY TV Toronto

About 398 hours of music. About 30% are Canadian.

Global

Music is used as ancillary element in other programs of which between 15% to 30% is Canadian.

Video

In Quebec there are two views as to how many videos have been made in the last eighteen months to two years. One view is that there have been 11 made by independent recording producers. However, if you add to these the videos taken from private sector TV programs the number climbs to 39.

In English Canada with Much Music, City TV and MTV the average Canadian content is 20%. The CBC has an average Canadian content of 50%.

SPECIAL PROBLEMS FACING THE MUSIC INDUSTRY IN QUEBEC.

HISTORIQUE 1960 - 1985

L'industrie de la musique au Québec a connu son véritable essor industriel dans les années '60, puisque c'est à cette époque que l'infrastructure a commencé à se développer et on y a vu surgir tout un réseau de producteurs et de distributeurs québecois.

Même si généralement les débuts de la chanson québécoise remontent aux années '30, ce sont véritablement les 25 dernières années qui ont été les plus significatives, tant par l'abondance des auteurs/compositeurs et interprètes que par l'évolution technologique qui a permis la grande diversité des moyens de communication.

COURANTS MUSICAUX 1960 - 1970

Le courant musical le plus significatif, soit la chanson de création québécoise a connu son rayonnement le plus grand avec l'avènement des boîtes à chansons.

Ce réseau de communication composé d'une multitude de petites salles à travers toutes les régions du Québec constituait un tremplin idéal pour les artistes et avait une incidence directe sur la vente des disques de ces artistes.

Le phénomène des boîtes à chansons a permis, à un moment où l'identité culturelle faisait l'objet d'une revendication collective au Québec, une rencontre entre la nouvelle génération de chansonniers et son public particulièrement pressé d'affirmer ses origines.

Dans les années '60, le moyen de diffusion le plus important pour ce courant musical dit de "CRÉATION" était effectivement le réseau des boîtes à chansons.

Avec l'invasion au milieu des années '60 des groupes anglo-saxons, un nouveau courant musical a surgi qui a permis la réalisation de productions québécoises dites de "VERSIONS". (traduction)

Ces versions françaises et québécoises francophones de succès américains et anglo-saxons, réalisées souvent en des temps records avec des moyens financiers limités, ont connu au Québec une popularité sans précédent.

La chanson de création et la chanson de version étaient maintenant en compétition l'une contre l'autre, la création appuyée par son réseau de boîtes à chansons et un mouvement de nationalisme culturel et les versions appuyées par un engouement généralisé d'un jeune public québécois pour la musique rythmée d'influence anglo-saxonne ainsi qu'un réseau de communication, de diffusion plus vaste et moins élitiste.

Ce réseau de diffusion considéré comme communication de masse était encore à l'image du Québec francophone avec ses moyens financiers et sa culture.

L'avènement de la télévision privée a offert à ce style musical et aux interprètes un nouveau débouché puisque les émissions de musique populaire se sont multipliées sur les ondes de stations de télévision francophones. L'impact d'émissions telles que "JEUNESSE D'AUJOURD'HUI" à Télé-Métropole et "JEUNESSE OBLIGE" à Radio-Canada s'est réflété non seulement au niveau du public mais également chez les télédiffuseurs locaux qui créaient leurs propres émissions de musique populaire: Québec, Jonquière, Sherbrooke et Rimouski. Ce style d'émissions n'était pas propre au Québec, mais le contenu était exclusivement québécois puisque le grand nombre d'interprètes et de productions permettait d'alimenter ces émissions avec du contenu local.

Du côté de la RADIO, l'impact de la formule "Palmares" a permis une pénétration très rapide des succès francophones, surtout en tenant compte qu'à cette époque les stations de radio détenaient une exclusivité non contestée, comme outil de mise en marché des nouveaux disques, avec l'appui des véhicules télévision.

Dans le domaine musical, la philosophie radiophonique était ...

- Etablir et diffuser un palmarès de la chanson française exclusif
- Diffuser les chansons du palmarès à un niveau de rotation très élevé afin d'imposer ces chansons comme succès d'une façon presque instantanée (Top 40)
- Utiliser les autres médias surtout la télévision pour des promotions conjointes dans le domaine musical populaire, ex. RADIO-MUTUELLE et TELE-METROPOLE palmarès conjoint à"Jeunesse d'aujourd'hui".
- Organisation de spectacles avec les artistes du palmarès francophone et utiliser ces spectacles ou événements pour de l'auto-promotion. Ces spectacles étaient généralement créés et produits par les stations radiophoniques ou les réseaux (ex. STAR-O-VENT: BALCONVILLE)

Hebdos artistiques: Ce moyen de communication qui a pris naissance dans les années '50 et qui a joué un rôle très important dans la création du "STAR SYSTEM" québécois a continué son rôle de communicateur et de diffuseur de la culture populaire québécoise. L'influence de ces journaux a connu depuis 10 ans une diminution constante auprès du public. L'éditeur le plus important dans ce genre de publications, le Groupe Quebecor, a cessé à l'automne '85 la publication et la diffusion de 3 hebdos artistiques dont Radio Monde qui avait été à l'origine des grands galas de la radio-télévision dans les années '50 et au début des années '60.

EVOLUTION DES ANNEES '70

a) Courant musical

Au début des années '70, la chanson de création québécoise a connu un bouleversement majeur dans ses moyens de diffusion. Les producteurs et artistes optent pour la formule des spectacles à grand déploiement. Les artistes/interprètes sont maintenant accompagnés par des instruments électriques et un équipement audio-visuel sophistiqué qui ne permettent plus la présentation dans les petites salles des boites à chansons, mais plutôt dans quelques grandes salles des principaux centres urbains. Le phénomène intimiste de la chanson de création sous l'impulsion des chansonniers et de leurs boites à chansons se transforme rapidement avec l'apparition de maisons de production québécoises prêtes à investir sur les principales têtes d'affiche à l'instar de ce qui se pratiquait à l'étranger. La concurrence étrangère mais également les versions françaises de succès américains obligeaient les créateurs de la chanson québécoise à modifier radicalement leur approche afin qu'eux aussi bénéficient d'un réseau de diffusion plus vaste.

2 productions majeures ont d'ailleurs provoqué ce changement:

- Robert Charlebois avec son spectacle
  "L'OSTIE SHOW" 1970
  spectacle à grand déploiement
  (Place des Arts)

- Jean-Pierre Ferland et son disque
  "JAUNE" 1970
  microsillon réalisé au coût de
  plus de $70,000.00

Ce phénomène a eu pour effet de vider les boîtes à chansons de son public et de ses chansonniers et de faire disparaitre un réseau de diffusion et de communication considéré à cette période comme artisanal. L'évolution technologique des années '70 tant en matière de production que de communication allait provoquer une réaction en chaîne, qui, graduellement, amènerait l'industrie de la musique québécoise à traverser une période critique de son histoire vers la fin des années '70 .

b) Evolution technologique de la production

Cette évolution a relégué à l'arrière plan toute une génération de chansonniers qui ne trouvaient plus preneurs auprès des producteurs de disques et de spectacles. A l'exception de quelques grandes têtes d'affiche de la chanson de création: Robert Charlebois, Jean-Pierre Ferland, Claude Dubois, Ginette Reno, la génération de chansonniers des années '60 n'a pu résister à cette évolution inévitable et malgré quelques tentatives d'adaptation infructueuses, leur élimination du circuit était presque totale au milieu de la décennie. Par ailleurs, une nouvelle génération de créateurs/interprètes de la musique de création a vu le jour au début des années '70. Ces nouveaux chansonniers mieux adaptés à l'évolution technologique et conscients de l'importance de l'aspect des techniques de mise en marché de la musique et souvent représentés par des groupes musicaux (ex. BEAU DOMMAGE / HARMONIUM / OCTOBRE ...) évoquaient pour les québécois francophones non seulement une identité culturelle dans une musique contemporaine mais aussi un moyen de rivaliser avec les groupes ou artistes internationaux de grande envergure.

Il est bien évident que la capacité financière des producteurs et des maisons de disques ne permettait plus, compte tenu des coûts de plus en plus élevés, la prolifération comme dans les années ' 60 des nouveaux artistes de la chanson québécoise.

L'importance des investissements requis pour la production de disques et de spectacles a créé un écart de plus en plus important entre la capacité financière des producteurs étrangers et des producteurs québécois qui, en plus, avaient à faire face à un marché national (Québec) de plus en plus limité et qui offrait peu de rentabilité.

c)Les considérations de la Communication

Les moyens de communication ont ressenti cet écart...

1- Salles de spectacles:

L'effet immédiat a été une sous utilisation du réseau des petites salles de spectacle. Les producteurs de spectacles privilégiés du Québec, tout comme les producteurs étrangers, ont préféré utiliser les salles à grande capacité (Forum, Colisée , Arénas, Place des Arts...) pour présenter leurs spectacles à grand déploiement. Les artistes qui n'étaient pas encore implantés avaient de plus en plus de difficulté à se produire en spectacle compte tenu de la disparition des petites salles.

2- Radio:

La disparition des chansonniers québécois et l'attitude de plus en plus négative vis-à-vis les versions françaises de succès américains ou anglo-saxons, tant de la part du public que des radiodiffuseurs, commencèrent à provoquer un sérieux problème d'approvisionnement de disques de la musique québécoise et française. Conscient de ce problème, le CRTC établissait en 1973, pour la première fois, des quotas définis relativement à la diffusion des pièces vocales de langue française sur les stations de radio francophone au Canada. La directive d'un contenu "65% de musique française" s'inscrivait à l'époque dans un vaste projet de réforme afin de concilier l'évolution du système radio (bande AM et bande FM) avec les besoins spécifiques de la population et l'esprit culturel des différents milieux. Cette directive s'insérait également dans un important mouvement d'insatisfaction de la part du public et de la presse écrite manifesté lors des audiences publiques du CRTC de décembre ' 72 et octobre ' 73. La préoccupation du public et de la presse portait surtout sur l'accessibilité des services et la protection de la culture. Les quotas de 65% de musique française étaient plutôt un élément de politique qu'un règlement en soi.

Cette politique a été reformulée dans les avis publics des 20 avril ' 79 et 25 septembre ' 80 et est maintenant considérée comme la norme de diffusion du vocal français.

3- Télévision:

Les émissions consacrées à la musique populaire telles que nous les connaissions dans les années '60 sont presque toutes disparues au milieu des années '70, pour la principale raison que les télédiffuseurs, autant privés que publics, avaient également un problème d'approvisionnement au niveau artistique. La formule de spéciaux sur une base ponctuelle leur apparaissait plus rationnelle compte tenu du manque d'approvisionnement.

A part ces spéciaux, la formule "TALK SHOW" (Lise Payette, Réal Giguère ...) où les artistes pouvaient passer en entrevue et chanter, semblait être plus compatible avec la demande du public.

En tenant compte de la grande popularité de ces émissions, les artistes pouvaient bénéficier d'une vitrine importante, mais le fait de travailler avec des musiciens "live", le produit présenté aux téléspectateurs ne rendait pas toujours justice au produit endisqué.

Chapter 2 Recordings

2 (A) Historical Perspective

(a) General

While the phonograph record has been with us for almost a century -- the first lateral-cut flat disc was perfected by Emile Berliner in 1887 -- it was not until after the first world war that a recording industry really began in Canada. The pioneer companies were Compo Ltd. (now MCA), started by a member of the Berliner family, and RCA Ltd., run by Hugh Josephson. Compo was primarily a packaging manufacturer that acquired rights to press product in Canada while RCA acted as an agent for RCA in the U.S.

They were not large operations, for example, in the mid-thirties the RCA staff outside the plant consisted of Josephson and a secretary, who together ran the business. They sold, took orders and even packed and shipped the product! Both companies were involved with Canadian artists, but in a very rudimentary way, with the main thrust being towards helping promising artists to record in the U.S.

Music publishing in Canada had also begun with a few companies in Toronto and Montreal, the most notable probably being the firm run by Gordon V. Thompson, which was producing patriotic songs during the first world war. Over the years it continued to grow until it eventually reached the stature it enjoys today. However, while there were several instances of Canadian companies in the recording and publishing fields, it was not until after the second world war that expansion began in earnest. In 1949, All Canada, (now known as Selkirk) formed partnership with MGM Records to start the jointly Canadian/U.S.-owned Quality Records. Quality became known for acquiring Canadian manufacturing rights to U.S. and European labels and was extremely successful in the fifties and sixties. Meanwhile, in London, Ontario Harold Pounds formed Spartan Records and acquired Canadian rights to the Columbia Records catalogue, while a consortium, headed by Johnny Downes, acquired the rights to the Capital Records catalogue in Canada. At the same time, Don McKim had left Quality Records and formed his own company, Phonodisc Ltd., which also acquired Canadian rights from the U.S. and Europe and companies. In the fifties, English Decca opened the first offshoot of a major foreign company which was known as London Records of Canada. While there were Canadian artists being recorded, the prime function of all companies was to acquire rights to Canada for foreign product. Canadian artists in the fifties such as Paul Anka, The Diamonds, and The Crewcuts all recorded for American labels.

The sixties saw the beginning of a new phase in the development of the recording industry in Canada both artistically and in business terms. Capitol was bought by EMI in England; Columbia became part of CBS; Warner Brothers added to their film and television empire by acquiring record companies and all three companies opened offices in Canada. This began the steady decline of Canadian companies representing foreign catalogues. In the late sixties, Polygram opened offices in Montreal and in 1970 A&M in Toronto, thus giving us the seven major companies operating in Canada today.

The majors still concentrated on selling product supplied by their parent companies, but a new phenomenon occured in the mid-sixties, the independent producer/record label. As a result, certain Canadian artists experienced real commercial successes. They included George Olliver, Domenic Triano, the Bomares with their international hit "Clap Your Hands" and Bruce Cockburn. Probably the most famous artists to emerge this way were David Clayton Thomas, who achieved fame as the lead singer of Blood, Sweat and Tears; Neil Young, who became part of the supergroup Crosby, Stills, Nash and Young and of course Gordon Lightfoot.

The seventies brought the Canadian content regulations to radio and saw the launching of both more foreign companies such as G.R.T. and Motown and also the formation of such key independents as True North, Aquarius, Attic and Anthem Records.

Artists such as Gordon Lightfoot and Anne Murray (who had been signed by Capitol Records following releases on independent labels) became international hits. Such rock artists as the Stampeders, April Wine, Gino Vanelli and Bachman-Turner Overdrive all had major international success and B.T.O. reached the top of the U.S. chart in 1974, a feat which was not duplicated until 1985 when Bryan Adams achieved the same thing. In the MOR field, both Frank Mills and Bruce Cockburn had considerable success abroad but in both cases it was not until the end of the decade that both really achieved major international success. Frank Mills with "Music Box Dancer" and Bruce Cockburn with his "Wondering Where the Lions Are" album. One of the five most successful singles of the seventies worldwide was "Seasons in the Sun" recorded by Terry Jacks from Vancouver. Many other artists such as The Rovers, Triumph, Hagood Hardy, Valdy, Prism, Chilliwack, and Murry McLaughlin were selling in large numbers. Naturally all this activity led to the formation of many independent production companies and labels which all tried to cash in on this success. One of the most successful was Mushroom Records in Vancouver, which reversed as time honoured process, signed an American group from Seattle known as Heart, and turned them into international stars.

However, these boom years did not last for either the independents or majors. The sales growth pattern of around 15% per year that everyone had come to expect came to a sudden and abrupt halt in 1978, and for several years following this, sales declined. Only now are they recovering to 1978 levels. At the same time, production and promotion costs began to soar. The results soon became obvious with the demise of many independent companies and the closing, through merger or insolvency, of such majors as London, GRT and Motown. The financial constraints endured by all companies resulted in fewer releases, more conservative thinking, mergers of various divisions with companies and sell-offs or closures of unprofitable sectors.

These trends continue to the present day. In Canada, Selkirk recently sold off the Quality Records pressing plant to CINRAM and in Europe the giant publisher Bertlesmann merged with R.C.A. to form a joint company RCA/Ariola. In view of the costs involved in recording, manufucturing and marketing product internationally and the cross merchandising promotional benefits accruing to companies that have both video and audio divisions, the consolidation trend seems likely to continue.

(b) Public Broadcasting and Recordings

The first recordings made within the area of public broadcasting were made by the CBC's International Service (now called Radio Canada International) in 1945. Realizing that Canada had composers whose standards were at the highest international level I.S. began to record some of their works in an effort to bring them to the attention of foreign audiences. It was in this way that Healey Willan, Claude Champagne and Jean Coultard were first recorded. Although I.S. continued to make recordings of Canadian composers performed by Canadian musicians, all of them were primarily intended for exposure overseas. They were necessary as part of I.S.'s strategy to promote Canadian artistic life abroad and, because there was no classical music Canadian recording industry worth speaking of to fall back on, I.S. was obliged to make whatever recordings were needed itself. The discs made by I.S. were developed into a complete transcription service and by 1955 a hundred programs on disc had been recorded of which about a half were concerned with classical music and the rest with jazz and popular music. Ten years later the number of programs reached 213. Artists like Maureen Forrester, Lois Marshall, Pierrette Alarie and Léopold Simoneau all made important recordings for I.S. They were broadcast on CBC networks apart from being used overseas.

International Service used Oscar Peterson when he was just a highly promising teenager. Jazz groups used included those lead by Ron Collier, Phil Nimmons and Lance Harrison with his Dixieland band. Also recorded were Gisele Mackenzie, Howard Cable and his orchestra, Estelle Caron with Henry Mathews and his orchestra, Dave Robbins and his band, Denis Vaughan and his orchestra and a host of other performers.

Glenn Gould first reached overseas audiences with his I.S. transcriptions as did a number of important Canadian Chamber music groups such as the Montreal String Quartet.

In 1967 I.S. at last found a way of issuing some of its recordings through a commercial label thanks to an agreement with RCA Victor Canada. In one sweep seventeen records of forty two works by Canadian composers were released. Both in Canada and outside, major press reports, including the New York Times, praised the boldness of the project and the quality of the Canadian artists and composers involved. This was followed in 1967 with a further eleven recordings and another nine called A Centennial Collection of Canadian Folk Songs. The singers included Alan Mills, Tom Kines, Hélène Baillargeon, Jacques Labrecque, Louise Forrestier and Diane Oxner. Excerpts from "The Widow" an operetta by Calixa Lavallée (the composer of "O Canada") were performed by the CBC Winnipeg Orchestra and chorus were on one disc. The other ensembles recorded included the Montreal Symphony Orchestra. This burst of activity gradually lost its momentum and ceased when the Canadian who had been head of RCA Victor Canada was replaced by an American who regarded Canada more as a market than a production centre.

The CBC English Service had become involved in recordings in 1962 when the famous composer Igor Stravinsky decided to stop the release of his Symphony of Psalms recorded in Los Angeles and re-record it in Canada because in his mind the standard of music making was higher in Toronto. Between 1962 and 1967 Stravinsky returned to Toronto numerous times to make further recordings for CBS Records. At the same time other repertoire was recorded by CBS. All of this material was released world wide and received highly favourable reviews in such countries as the United States, Japan, Great Britain and France.

In 1966 the Supervisor of Music of the English Services of CBC Radio undertook an analysis of the classical music on the English Service of CBC Radio and found that even allowing for all the broadcasts of Canadian recitalists, orchestras, chamber music choirs and other groups that from 80% to 85% of the music broadcast used foreign musicians and ensembles.

Of course the explanation was that with over 7,000 hours of music programming a year the overwhelming number of programs were made up of recordings. With only a limited budget for music programs commercial recordings were the mainstay of the radio networks but very few of them were Canadian.

While able to present the best of the music making of other countries with ease CBC Radio found it hard to balance foreign output with a sufficient quantity of Canadian programming. It was at this moment that the English Service of CBC Radio became a major producer of Canadian recordings. Musicians of all kinds and a wide variety of music groups from one end of Canada to the other began to make recordings. The expectation was that with a substantial volume of Canadian recordings to fall back upon, the Canadian music content of the national broadcasting service would increase. Considerable progress was made. In fact, a substantial number of the recordings released through the RCA Victor - CBC International Service agreement were made by the English Service of CBC Radio.

In the next contract negotiations with the AFofM the CBC was successful in having broadcast recording rates established. More and more Canadian recordings were being included in CBC programs and the response from listeners made it clear Canadians were anxious to buy them. However there were difficulties in sustaining the momentum established because of problems related to up-dating the skills of both producers and technicians. There were no training programs at CBC and the whole venture was an "ordeal by fire" for all concerned. The dedication and commitment of CBC producers and technicians is legendary and they rose to meet the challenge. Within two years recording standards were such that it became possible to lease CBC Master tapes to independent labels.

The CBC itself was prevented from selling discs through retail outlets until 1982 by the A F of M*. Some of the companies that leased CBC master tapes were CBS, RCA Victor, Ace of Diamonds and Select Records.

As time passed the internationals showed greater interest in CBC master tapes but soon it appeared that they seemed unable or unwilling to market them appropriately in Canada let alone the rest of the world. Others suffered because of poor pressings, a situation over which the CBC had no control. The cynics said that the international companies were concerned only with tokenism because there was increasing evidence that the CRTC was going to introduce some kind of Canadian music content regulations and no one was sure what form they would take.

By the time the CBC established an on-going series of recordings called The Canadian Collection in the early nineteen-seventies and started selling them to the public through an "in-house" mail order mechanism, the Corporation had established itself as the largest producer of classical music records in Canada.

To-day, this project has turned itself into the SM 5000 Series which in terms of both technical and musical standards is the equal of any label in the United States and Europe. Of course, the CBC broadcasts these but also does the same thing for whatever Canadian recordings become available from small Canadian companies.

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* American Federation of Musicians

(c) Historical Perspective Other Players

The history of small Canadian record companies is characterized by a valiant effort to survive against overwhelming odds. For more than thirty years they have striven to make their way in the relatively small Canadian market without sufficient financing, marketing and distribution systems.

Beaver Records, Hallmark Records, Arcadia, the Allied Record Corporation, Apex Records, Madrigal and Baroque are some whose star shone then faded from view.

The CAB and CAPAC jointly entered the light and classical music recording field in 1963 with a budget of $250,000. Their aim was to assist Canadian composers on the one hand and provide recordings which could be used by broadcasters on the other. Several recordings of excellent quality were made using Howard Cable, Maurice Surdin, Robert Fleming and others. The idea, while noble, did not succeed because private broadcasters gave the project only token attention in terms of airplay.

CAPAC tried again by producing a series of discs called Music Canada featuring Canadian composers and Canadian musicians. It consisted of contrasting radio programs with distinguished Canadian musicians acting as commentators. This project aimed at broadcasters both inside and outside Canada and again met with a very limited success.

The serious music recording industry in Canada has never enjoyed good health. There were no government incentives to help independent recording producers or attract investors. Other steps which could have been taken by government were never taken.

What must be stressed is that Canadian musicians of all kinds as well as Canadian symphony orchestras and other groups are among the best in the world. Canadian composers have received a great deal of international recognition. However, many of our best musicians remain unknown to Canadians at large. If you look for their names in record catalogues you wont find them.

Generally speaking, recordings have been the "poor sister" of the electronic media in Canada.

2 (B) The Youth Market

Pop/Rock - Adult Contemporary - Country Recordings

Over the last thirty years, the recording industry worldwide has catered primarily to the youth market and if we look at releases and sales figures this becomes very obvious.

Pop and rock releases account for 50% of releases but 70% of the sales; adult contemporary is 15% of releases and 16% of sales; country, 10% of releases and 7% of sales; classical, 15% of releases and 4% of sales and all others, 10% of releases and 3% of sales (1).

The reasons for this heavy dependence on the youth market are not difficult to ascertain. Twenty years ago the Beatles led a worldwide revolution that coincided with the first of the so-called baby boomers reaching the age where records were a major part of their lives. Also, in North America at least, allied with this phenomenon was the tremendous growth of so-called "alternative radio" which utilized the FM band, thus giving much greater audio fidelity while at the same time achieving the restricted play lists of the so-called "top 40" AM stations. They regularly played whole sides of albums that would have no chance of airplay on so-called commercial stations.

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(1) Source - Statistics Canada - Culture Industries Recording Industry Cat. 87-615

These three factors, social change, pure numbers of consumers, and much increased opportunities to expose a wider range of artists resulted in greatly increased sales in the rock and pop sectors of the market.

As a result, both the artists most recorded and the marketing companies of both manufacturers and retailers became primarily concerned with quick and continuing profits.

Other sectors of the market were regarded more as "bread and butter" earners with the potential to produce the occasional smash hit to help earnings. It is as a result of these merchandising and marketing concepts that the industry has acquired its present shape and sales patterns.

2. (i) The Recording Industry in Canada

The recording industry in Canada to-day is one dominated by multinational companies in manufacturing and sales, by three or four companies at the wholesale level and by franchised retail chains at the retail level.

Major record companies account for approximately 90% of sales and control the majority of the pressing, duplicating and jacket production in Canada. Although it is impossible to get exact percentages because of the cross-ownership at retail and wholesale levels, information received from a vice-president of sales at a major label indicated that 85% of both wholesale and retail sales are controlled by 15% accounts.

The major foreign companies operating in Canada to-day are WEA Records, CBS Records, RCA Records, MCA Records and A&M Records (all U.S.-owned), Capitol-EMI records (U.K.-owned), and Polygram Records (German-owned). The only Canadian-owned major is Quality Records and following the sales of its pressing plant and possible loss of some key foreign catalogues, its future is in doubt. Also operating in Canada with a small staff, are U.K.-owned companies, Virgin Records and Island Records.

The major Canadian independent companies are without exception distributed nationally by these major companies and will be studied in detail in the independent record company section.

The Canadian market accounts for 3-4% of total world sales and according to Statistics Canada, unit sales in 1984 were 14.8 million singles and 68.5 million albums in record and cassette form amounting to $294.3 million at the wholesale level and approximately $600 at the retail level. The net value of sales at wholesale rose from $65.7 million in 1970 to $303.5 in 1979 and dropped to a low of $240.6 million in 1982.

When inflation is taken into account it can be seen that sales are still substantially below the peak of 1979. Actual unit sales back this fact up, with 1979 sales of 20.7 million singles and 73.9 million albums and 1984 sales of 14.8 million singles and 68.5 million albums, drops of 28% and 7% respectively from the 1979 figures.

Top selling artists sell between 300,000 and 1,000,000 albums with the top figure being achieved very rarely. Well known artists sell between 50,000 and 125,000 albums and an average successful album will sell between 25,000 and 50,000 copies.

As a leisure activity, listening to records and radio rates highly according to Statistics Canada, with over 80% of the population listening to radio and over 60% to records for more than one hour a week. The Survey of Consumer Expenditure published by Statistics Canada, which covers the past ten years, indicated that as a percentage of the total recreation dollar both records and books (excluding textbooks) have remained remarkably stable with both accounting for about 5% of the total.

Sales are heavily concentrated in the rock/pop area and it is difficult to foresee many changes in the near future, as methods of marketing and retailing are very ingrained in the industry.

2 (D) Multinationals in Canada

(a) General

Of the records sold in Canada, some 90% are produced from foreign masters. As one of the majors, Quality Records is Canadian-owned and sells a wide selection of records produced from foreign masters. The actual market share for the multinationals is about 85%.

Foreign parent companies supply the Canadian subsidiary with product from many countries (but primarily the U.S., the U.K. and France) and the Canadian company "cherry picks" those which it deems most marketable for release in Canada. There are no master tape production costs involved, just the costs of having a master copy supplied plus the negatives for printing the jacket or tape insert. Consequently, the break even point from sales is extremely low.

A typical calculation would be an average wholesale selling price of $5.50. $4.50 of this amount has been arrived at taking the following costs into consideration: record pressing, jacket production, packaging, royalties to copyright owners, taxes. As well, there are factored in costs for promotion, merchandising and administration. $1.00 represents the profit margin. To break even, a sale of 2000 units is necessary. One record company president indicated that even with all possible costs included, as a "worst case" situation, the break even sale would be 4000 units at the very most.

As stated earlier, because multinational labels "cherry pick" releases, most of these recordings sell far in excess of the $5.50 figure just mentioned, aided in many cases by the spillover marketing effects from promotional efforts in the U.S. Obviously, multinationals in Canada, with their constant guaranteed access to hit products, have a remarkable potential for good financial returns.

Foreign multinationals have a varied history in terms of recording and promoting Canadian artists. Some, such as A&M, Capitol and CBS, have invested considerable amounts of money and effort in production, or combined marketing efforts with major independent companies. RCA also has recently upgraded its commitment from the mainly country area (with its relatively cheap productions) to signing several rock artists. Other labels such as MCA, WEA and Polygram have made extremely limited commitments over the years and even when Canadian artists appear on their rosters of performers it is often through contracts signed by their parent company.

The major success achieved by A&M is without doubt Bryan Adams. CBS have been very successful with Loverboy internationally and the major Canadian sales success of Platinum Blonde and Gowan are a strong indication that these artists will soon achieve international stature.

Through its contract with Aquarius Records, Capitol has had great success with April Wine and the new international sensation Corey Hart. At the same time it is establishing a solid Canadian base with such acts as Luba. In the country field RCA is starting to have international success with Family Brown and through its contract with Current Records has rights to the successful Canadian group Parachute Club.

MCA Canada has the rights, through parent companies signings, to Triumph and Headpins, both big sellers in Canada, and WEA has worked hard to achieve excellent sales in Canada with Honeymoon Suite. The track record of the multinational companies has improved substantially in the recent past. This has happened not only as a result of management decisions, but also as a direct result of changing patterns in the industry which require much higher investment up front in recording and marketing.

Clearly, with this new financial reality to face, only the multinationals and well-financed independent companies can hope to achieve major successes with the artists they have signed. This will be discussed at greater length in the section on the independent recording sector.

(b) Classical Music

As far as classical music is concerned, very few artists have enjoyed long term contracts with the internationals. The exception of course is Glenn Gould who made about eighty recordings for CBS Records. Until recently the Toronto Symphony had a contract with CBS Records but it was not renewed. Of course, the Toronto Symphony has made a number of recordings for the CBC SM5000 series including some which have not been unreleased. Now it appears that the orchestra will undertake recording projects with EMI but on a per occasion basis. The Toronto Symphony's Managing Director thinks a three-way partnership between the Orchestra, EMI and the CBC could provide recordings of interests and commercial viability in the future.

The Montreal Symphony Orchestra is recording for Polygram with considerable success. In Ottawa, the National Arts Centre Orchestra has done a few recordings for international labels. Maureen Forrester, Leopold Simoneau, Pierrette Alarie, Lois Marshall, Oscar Peterson and Jon Vickers are some of the Canadian artists who have made recordings for the internationals from time to time. To-day there are so many brilliantly talented Canadians available to record that the fact is the internationals will at best make use of only a very small number of them.

We must learn from the past. While everyone was waiting for the internationals to record the soprano Lois Marshall in depth, the years passed and they waited in vain. Now one of the greatest voices of this century is silent. Lois Marshall's career has come to an end and except for a very limited number of recordings mainly made by the CBC, the legacy, she might have left has been lost.

If we want to get our most outstanding creators and performers recorded; if we want to give Canadians access to them we must look to a refurbished recording industry and the CBC and the Canada Council as well. We have already waited too long. There is no time to lose.

2. (E) Canadian Independent Record Companies, Production Companies and Producers : Popular Music

In order to paint a clear picture of the current situation of the independent sector, a differentiation must be made between a record producer and a record company.

Record producers are hired by record companies (both major and independent) to oversee the production of a specific album by a specific artist. They receive a fee plus a royalty on sales. They have no financial outlay and are funded totally by the record label. Recent trends in the record industry have decreased the number of producers working on a regular basis because there is a penchant to hire those with a "big name" whenever possible, both for their production expertise and sales value.

However, not withstanding this, numerous Canadian producers have continued to receive assignments because of past successes and a belief in their potential. Nevertheless, if the restrictive selection process by record companies grows it could well lead to problems in the future if emerging young producers have insufficient scope to develop.

Independent production companies are generally owned by a producer or group of producers or a music publishing company. Their aim is to produce master tapes for sale or lease to a record company. This can be totally financed by the production company, financed in cooperation with outside partners or jointly funded with a record company.

The independent record company has three ways to obtain product: 1) to sign and record artists itself; 2) to lease or buy master copies from independent producers; and 3) to lease foreign master tapes. Most Canadian independent companies use the first two options with a few, such as Attic Records using all three. A few, such as Stoney Plain Records use just the third.

Traditionally, it has been the independents who have nurtured and developed new talent both in Canada and in other markets, but in the eighties the nature of the record business has been rapidly changing. It is not a problem peculiar to Canada as can be seen from remarks made at a Seminar May 22, 1985 in Nashville on the decline of the independents in the U.S. country music field. On that occasion panelists remarked that independents are often on the leading edge of creativity but often fail financially in the process. Taking the May 19, 1985 Billboard country chart as an example there were just 8 independent records in the top 100 and none higher than no. 40. Within the context of the past five years the comparative figures in the same week are: 1981 — 26; 1982 — 23; 1983 — 20; 1984 — 16; 1985 — 8. The radio play lists are also getting much shorter. In 1979 some 90 reporting country stations played in excess of 400 titles, today 130 reporting stations are playing about 160 titles. The cost of promotion has risen substantially with about 12 independent promotion people now needed to get a record into the top 10. Compounding the problem is the perception that independent lables are unable to promote like the majors and as a result there is a reluctance to stock independent labels in any depth.

Looking at the Canadian independent sector, two facts emerge when reviewing successful companies. One is good financing and business acumen and the other is that in most cases the independent represents the artist across the board; that is to say not only as a record producer, but also as manager and music publisher.

If we review 'The Record' chart of top albums for the week of November 11, 1985 we find that all three artists on independent labels fulfil these criteria, Rush on Anthem, Corey Hart on Aquarius and Jane Siberry on Duke Street. All are well financed and control the whole artistic package.

While it was always a central issue, the ability to face expanding financial outlays has become crucial to the survival of the Canadian independents. With sales only now returning to their 1979 levels it is obvious that money for new artists and their promotion is very tight. An article in Billboard of April 2, 1985 stated that releases by new artists in the U.S. were down 45% over the last five years. Majors are not prepared to outlay money to sign a wide range of acts and of those contracted they expect at least one to become a real revenue earner. With the costs of recording and properly promoting an album by an unknown artist in the U.S. approaching $500,000 (US) is always exercised in selecting new acts.

The net result of this caution for the independent has been twofold, both of which negatively affect his cash flow position. Firstly, not only have production costs risen substantially over the past five years - one major independent estimates almost one hundred percent - but there is now the added expense of at least two videos, making an average investment of around $150,000 per album. Secondly, foreign labels now want to see considerable evidence of local success, which in almost all situations means at least two albums. The investment now has risen to $300,000 and indeed may well go higher. In the case of Bryan Adams the direct record company investment was close to $750,000 before major foreign success. Even with 100,000 sales per album produced, revenues only partially cover this enormous outlay.

As far as Canadian independents are concerned, while their operating and promotion costs may be less than for a major company, what has to be remembered is that they are distributed by the major labels and there is a charge per record for this service. In fact, any independent that receives more than $4.00 for every record sold is doing extremely well. A good gross margin would still be $1.00. It is easy to calculate that two platinum albums and the first two releases - a somewhat unlikely event - still only net the company $200,000 leaving a deficit of $100,000 after two hit albums.

In fact, Woods Gordon[2] calculated that given the normal hit ratio in the industry, for a mythical company that released nothing but foreign product, the break even point, where the non-hit product would 'pay' for itself, would be 900 sales per unit. Even in the most modest example, for a company producing and releasing nothing but Canadian product the break even point for no-hit product would be 9,000 sales.

A key factor in the success of the smaller U.S. and British labels is that they receive a great deal of funding from majors, either in the form of debt or equity financing on advances against future sales. This is not a common situation in Canada. Indeed when advances do take place it must be understood that in general the amounts involved are relatively picayune compared with the financial needs of the companies.

To-day, international multinational companies are to a great extent merchandisers of product. To distribute a recording by an independent company they have to be convinced that the product concerned is marketable worldwide. Furthermore, if the independent can show evidence of past success, plus have the clear ability to assist in promotion and marketing, the international company is even more likely to want to do business with him or her.

Canadian independent producers generally do not have access to the necessary funds to satisfy these expectations. They do not have the money to hire additional people or to fund marketing companies either in Canada or abroad. However, if we are not to waste the potential of the Canadian independents, and such artists as Bruce Cockburn, the Nylons, Lee Aaron, Matt Mingewood, Murray McLaughlin and many more, this problem has to be solved and without further delay.

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[2] The Sound Recording Industry Study 1982, Woods Gordon, Toronto, DOC

Woods Gordon found that the number of Canadians who feel that local artists are as good as, or better than foreign artists was close to 70% across Canada. It seems therefore logical to assume that since this survey the success of Bryan Adams, Corey Hart, Platinum Blonde and Parachute Club - to name a few, will have pushed this percentage upwards. There is no doubt that there is an enormous amount of musical talent in Canada but without the money to make use of it, it will remain an unexploited cultural resource.

It should also be noted that it is better for the Canadian economy if an artist is signed to a Canadian independent company rather than a multinational.

When an artist is successful and is on a major label, the contract is often transfered, or a new contract drawn up with the parent company. This has happened to both Anne Murray and Bryan Adams. Using Bryan Adams as an example, a simple calculation reveals the following: if he had been signed to a Canadian independent for recording and publishing, substantial monies would flow back to Canada for the 5 million U.S. sales of his current album Reckless. For the purposes of this calculation, the substantial management fees from live appearances are totally ignored.

If signed to an independent company:

Record royalties at $1.75 per album (75 cents to company - $1.00 to artist) X 5 million = $8,750,000

Publishing royalties at 35 cents per album (17 1/2 cents to company - 17 1/2 cents to writer) = $1,750,000

Radio performances 4 singles $400,000 (50% to company - 50% to writer)

The total coming into Canada is almost $11 million.

However, if the artist is signed to a U.S. company, only the artist's share comes to Canada, amounting to just over $6 million. Therefore, the loss to Canada in this one instance is about $5 million.

Figures supplied by Anthem Records who record and publish the group Rush, show that total foreign earnings for record and publishing rights were in excess of $25 million over the past five years. This does not include live performances on which a further $22 million was earned abroad.

Simple mathematics show that a few successes such as Bryan Adams would go a long way to reversing outflow from sales of foreign masters currently estimated at around $100 million a year. We repeat, $100 million a year!

The Chairman of Chrysalis Records, Chris Wright, put the case for the independents very succinctly at the IMIC/Billboard conference in Munich. He said:

"A strong independent sector is essential for a healthy creative industry — The majors should think seriously before squeezing the independents on pressing and distribution deals, competing on royalty rates and poaching the independents' artists and producers, thus driving the cost of developing talent ever higher. The independents vitality could be a mine for the entire music business."

(b) Classical Music

As mentioned earlier there a very few Canadian labels concerned with classical music. The independent producers operating in this field support themselves from other work. We decided to take a look at two companies to serve as samples.

1. SNE Records in Montreal is run by Gilles Poirier who also produces the recordings. The company has been in operation for eight years and 30 titles have been produced. These cover a fairly broad range of classical music and deal with repertoire not likely to be used by major labels. The most successful recording to date is Le Conte de l'oiseau (The Tale of the Bird) a work for children, by the Montreal composer André Prêvost with a text by Paule Delormes. It is intended for children and is in the same tradition as the famous work by Prokofiev, Peter and the Wolf.

SNE recordings have sold only in Canada so far. The sales average three thousand seven hundred copies a disc. However with the Tale of the Bird two versions have been selling. The French version has sold 5,300 so far and the English 3,000. A Spanish version has recently been released and it is intended for marketing in Spanish speaking countries. Discussions are going on with a Japanese dispributor and if a deal can be worked out a Japanese version will be made for the Japanese market.

Of course, unlike popular music recordings which must make an immediate impact because of their short life span, serious music recordings sell for about six years. (The first recording of Glenn Gould of the Goldberg Variations by Bach sold for more than twenty years.)

SNE has made one attempt to market recordings in France but failed. It lacks marketing expertise and needs help in this area.

Two titles have also been produced on cassettes and have sold well. SNE has not ventured into compact discs yet because it simply does not have the capital.

2. Marquis Records is in Toronto and run by Earl Rosen. It commenced two years ago and has released ten titles. The artists presented so far include Robert Atkin, flutist, Andrew Davis, organist, and the York Winds.

In the first year of their release the recordings have sold on average between two thousand and six thousand copies.

Marquis has issued half its titles on cassettes as well as discs and has further master tapes which it is holding to be released as compact discs. At the moment Marquis is poised ready to cope with triple inventory (discs, cassettes and compact discs). The costs of triple inventory are very high and without equity and debt capital help from the government or other appropriate measures Marquis and the very few other companies concerned with classical music are in an impossible position. In other words, they cannot survive.

As far as distribution in the United States is concerned, Marquis started six months ago with a US distributor, Audio Source in San Francisco. Marquis is now selling in the United States but it is too soon to evaluate results. If the present arrangement does not work out Earl Rosen will use other distributors.

In terms of excellence, the best Canadian performing artists are the equal of any in the world. We were told this repeatedly in the sixties when the recordings made by Igor Stravinsky and Robert Craft with Canadian Artists for CBS Records were distributed worldwide. It is clear then that:

a. There must be financing to make sure the best Canadian artists, ensembles and composers are recorded. This could be accomplished by several means simultaneously. (See the recommendations at the end of this chapter) One of them is the recording grants program of the Canada Council. Both SNE and Marquis told us that the Canada Council program is absolutely essential to the future of the serious music recording industry.

b. The problems of marketing and distribution will have to be addressed. As far as serious music is concerned this requires a great deal of study which we did not have time to undertake.

(C) Multi-Cultural Recordings and Recordings by the Native Peoples

There are many musics, and talented Canadian performers working within some of them are doing so outside the mainstream of Canadian cultural life. Many Canadians are hardly aware of these artists and as there are so few recordings of them, generally speaking they are barely present in the countless hours of music which emerge from the radio part of the Canadian broadcasting system in any year. Of course the exception is Canada's seven full time ethnic music radio stations but even they are limited to certain musics.

We talked to Sunshine Records in Winnipeg which makes recordings of multi-cultural musics and the musics of the native peoples. Sunshine Records has a catalogue of seventy-one records which are sold through a mail order service. About fifty per cent of Sunshine Records business is concerned with old time fiddling and 30% with ethnic musics of various kinds. The other 20% is taken up with country music.

Sunshine Records pointed out that there are real markets in Canada for Ukrainian, Irish, Scottish, German and Polish musics - just to mention a few. There are performers of real quality in numerous so-called ethnic musics but they need to be recorded extremely well and there is no easy way at the moment of financing recordings of this kind.

Native singers and performers from Manitoba, Saskatchewan and the North are continually contacting Sunshine Records in the hope of getting financing for recording projects. Ness Michaels of Sunshine says that there is a great deal of talent among these people. However, the native Indians have great difficulty in obtaining any financing at all for recordings. Two native Indian performers whose records are of particular interest are Vic Thunderchild and the Thunderchild singers who perform authentic Native Indian songs and Winston Wuttunee who sings about the human condition from the point of view of being native Indian. Many performers sell their own recordings at their gigs and with this money try to make others.

The CBC Northern Service has made 35 broadcast recordings of Inuit performers in the last five years. CBC Enterprises has taken five of them for commercial release. Northern Haze, a heavy metal group from Igloolik, N.W.T. and an Inuit singer/songwriter Charlie Padagonia were highly favourably reviewed in the press to the south when their recordings were issued. These artists are not just carbon copies of U.S. artists (they see MTV by satellite dish) but manage to retain their individuality and language. CBC Northern Service, which operates above the 60th parallel, has recorded Inuit throat music and other forms of authentic Inuit music. As well some recordings feature Inuit country, contemporary, M.O.R. and gospel performers. In order to get better technical results, some performers are flown down to Ottawa where a sophisticated multi-track studio is used for certain recordings.

Les McLaughlan, the producer concerned, told us there is a lot of musical talent in the North and they want an increasing amount of it to be heard on CBC Northern Service Radio. However, CBC Northern Service has a very limited amount of money for recordings.

A Sample from the CBC Northern Service of Broadcast Recordings

WRCI	DAVID AND DOROTHY
WRCI 1384	JIM VAUTOUR
WRCI 1474	CHARLIE PANAGONIAK
WRCI 1484	UVAGUT: FOR OUR CHILDREN'S FUTURE
WRCI 1486	ETULU ETIDLOUI - TODAY'S THOUGHTS
WRCI 1493	CHRISTMAS SONGS - HYMNS
WRCI 1852	CHARLIE PANAGONIAK - INUKTITUT
WRCI 1853	HANK KARR - PADDLEWHEELER
WRCI 1854	JOE LOUTCHAN - FIDDLER ON THE LOOSE
WRCI 1931	ALEXIS UTATNAQ
WRCI 2306	WILLIAM TAGOONA
WRCI 2307	RAMONA THE RAVEN
WRCI 2545	MANFRED JANSSEN
WRCI 2575	TRUE NORTH CONCERT - FROBISHER BAY
WRCI 3309	TERRY COUSINEAU AND RON DILLMAN
WRCI 3310	INUIT MUSIC - GOSPEL

WRCI 3311	TRADITIONAL INUIT MUSIC - ESKIMO POINT & RANKIN INLET
WRCI 3312	CHARLIE PANAGONIAK - JUST FOR KIDS
WRCI 3443	JOE LOUTCHAN - FIDDLER'S LOOSE AGAIN
WRCI 3452	COLIN ADJUN - FIDDLER OF THE ARCTIC
WRCI 3620	UNIAQTUT - INUSIAVUT/ OUR LIFE
WRCI 3896	PETER & SUSAN
WRCI 3962	NORTHERN HAZE

2 (F) Industry Associations

Canadian Music Publishers Association (CMPA

Canadian Record Industry Association (CRIA)

Canadian Independent Record Producers Association (CIRPA)

Association des industries du disque et du spectacle Québecois (ADISQ)

The oldest of the three organizations is the Canadian Music Publishers Association (CMPA) founded in 1949. It presently has over 40 members who range from publishers of classical music and educational music to publishers of rock music and any other music that the public wishes to hear or buy. As a trade association its main thrusts have been lobbying for a new copyright act and the benefits to creators that will ensue from it. The Association also maintains a regular liaison with provincial governments to ensure adequate distribution of Canadian music in educational establishments.

In 1976, its members founded the Canadian Musical Reproduction Rights Agency (CMRRA) to act as a collective on behalf of copyright owners to receive the mechancial and synchronisation rights from users. (Mechanical rights are a royalty payment for record and tape sales. Synchronisation rights are a fee paid for matching music to visual materials.)

The Canadian Recording Industry Association (CRIA) was formed in 1964 and represents most major multinational and independent record companies. However, by virtue of its fee structure and membership classes, it is dominated by the multinational record companies. It has offices in Toronto headed by Brian Robertson and actively represents the interests of record companies in the media while also lobbying on their behalf in Ottawa in such matters as sales tax, import restrictions and copyright.

CRIA was instrumental in starting and operating CARAS - the Canadian Academy of Recording Arts and Sciences - which is the producer of the yearly Juno Awards show. However, this organization was separated from CRIA several years ago and now operates as a totally separate entity. CRIA has also been very active in pursuing piracy and counterfeiting and employs its own agents in this important area of concern, as well as working closely with the Canadian Motion Pictures Distributors Association (CMPDA).

The Canadian Independent Record Production Association (CIRPA) was formed in 1972 to represent the interests of the independent sector that had flowered following the introduction of Canadian content regulations in radio. Its membership consists of Canadian-owned record companies, record producers, recording studios, managers and video producers. The executive secretary is Earl Rosen and, although funding is limited, it has pursued a very active role in advancing the cause of its members. It has lobbyed hard for a Canadian record policy and has very active relationships with many federal and provincial government departments concerned with culture and cultural industries. It is also a regular intervenor at CRTC hearings particularly with regard to Canadian content regulations. It is asked to supply members to participate in government enquiries such as the 1983 CRTC Review of Radio and the DOC Broadcast Committee and has also been active in protecting its members copyright interests in the recent copyright review process. It was a major player in the setting up of the Foundation to Assist Canadian Talent on Record (FACTOR) and currently administrates this fund on behalf of FACTOR. It is presently very active in protecting members interests and putting forward their point of view in the current free trade discussions.

L'ASSOCIATION DES PRODUCTEURS DE DISQUES ET SPECTACLES: ADISQ

Cette association créée en 1977, avait comme mandat premier de regrouper tous les intervenants indépendants de l'industrie du disque et du spectacle au Québec et d'agir pour défendre leurs intérêts auprès des instances gouvernementales.

En 1978, les membres mettaient sur pied un gala télédiffusé dont l'ADISQ était producteur, pour reconnaitre publiquement le travail des principaux artisans et artistes de l'industrie. Cet événement majeur annuel dont le 7e a eu lieu le 27 octobre 1985 est devenu le plus important véhicule promotionnel de l'industrie.

L'association regroupe principalement les producteurs indépendants dans les domaines du disque, du spectacle et de la vidéo. Ces producteurs, au nombre d'environ 45, représentent le noyau le plus important des membres suivi des distributeurs, sous-distributeurs, détaillants, agents de promotion et gérants d'artistes.

Les éditeurs et auteurs-compositeurs se sont dissociés de l'association en 1983, au moment des discussions concernant la nouvelle loi sur les droits d'auteurs. L'ADISQ représente la contre-partie de la CIRPA, association des producteurs indépendants du Canada anglais.

2 (G) Public Sector As a Producer of Canadian Recordings

The CBC recognizes the urgent need for a greater supply of Canadian recordings and agrees with the private broadcasters that not enough have been produced in recent years to support the CRTC Canadian content regulations. For the Corporation this is true in the area of popular music as well as in specialty fields such as folk, jazz, blues and multicultural music. Classical music was singled out as an area in which there is a chronic shortage of Canadian recordings. This will explain why CBC, even with its small output of serious music recordings, is the largest producer by far of recordings of this type in Canada.

(a) CBC's Use of Recordings: A Description

CBC produces its own recordings to supplement the library of Canadian recordings created by commercial recording companies in order to have a wider choice of Canadian programming on which to draw for broadcasting purposes and to make more Canadian recordings available to the public. Recordings are also an important way of developing and promoting outstanding Canadian musical talent.

The music library of Canadian content used by CBC producers is made up of three types of recordings

- Albums produced by independent labels such as ERA, Marquis and until recently Sefel Records. These labels are likely to feature such artists as the Canadian cellist Ofra Harnoy, the Orford String Quartet and the York Winds.
- Records produced by multinational labels featuring Canadian artists such as Glenn Gould, Jon Vickers and the Canadian Brass.
- CBC recordings

In the four week period surveyed for this report 43% of the Canadian recordings heard on CBC classical music programs were CBC generated recordings.

During the same four week period surveyed, 26% of all Canadian recordings heard on CBC Stereo (English) were CBC recordings. This lower figure reflects the inclusion of variety programming. In recent years CBC recording production has concentrated on classical music and of course these recordings are not used in variety programs.

The survey of music content on CBC done for this paper revealed that 20% of all Canadian recordings heard on CBC Radio (English) were CBC recordings. Again this lower figure reflects the inclusion of variety and current affairs programming which do not use CBC recordings to the same extent as classical music programs.

These figures clearly indicate that without CBC produced classical music recordings the Canadian content target would be unattainable in classical music record programs. Certainly the Canadian content level for FM Stereo would be impossible to achieve without CBC recordings.

In addition to CBC discs, the CBC is producing cassette recordings of regional popular recording artists. These cassettes are not commercially released, therefore, the expense of packaging, marketing and commercial distribution are avoided. Cassette recordings can also be made available for broadcast far more quickly than commercailly released discs.

This project has been piloted by the CBC English Radio Services Variety Department in the maritime region and will now be expanded to include all regions in the country. The project is called The Variety Talent Development Fund.

It has a small budget and objectives which are intended to:

* increase the amount of popular music available for CBC broadcasts;
* facilitate regional talent exchanges;
* reduce the high cost of full commercial release and decrease turn around time between recording and airplay.

(b) CBC-Produced Records and Compact Discs

Recently CBC's approach to recordings has changed quite dramatically, particularly in the area of classical recordings. CBC is now a sophisticated player in the Canadian recording industry capable of competing in the international market.

(c) Classical Music

1. Background

In November of 1981 CBC Radio and CBC Enterprises introduced the SM5000 series with 6 albums featuring 4 different Canadian orchestras. The series rapidly became the most successful CBC recording project to date. These records have been:

- critically well received
- won national recording awards
- achieved well above average sales

The SM5000 series has also generated over $660 thousand a year for various segments of the private sector.

It should be noted that the complete CBC classical record catalogue was offered to the private sector for distributing and marketing as late as 1981, and as far back as 1971. While limited interest was expressed in certain projects on license basis, every company approached, including the totally Canadian-owned Quality and now-defunct Canadian-owned London Records all turned the label down, saying that classical music was not a money-maker, that if the world classical record industry amounted to only 3% of total record sales - what percentage would Canadian classics play?

Given the positive critical responses to CBC Broadcast Recordings created over the years,and to the early SM5000 mail-order projects, attempts were again made to acquire private sector distribution. However, the CBC again met with the same response. CBC then set about to enter the commercial serious music business.

The principles governing the production of SM5000's have been:

1. commercial viability
2. broadcast needs

SM5000's are expected to pay their own way in the world or to at least return their production costs.

SM5000's have featured only Canadian performers and have included Canadian repertoire where commercially viable. Since the first six SM5000's were released there have been 42 more.

The series has now expanded to include solo artists and chamber ensembles such as organist Mireille Lagacé; violonist Steven Staryk and the Orford String Quartet. Canadian musicians are now competing to be presented on the SM5000 label. The last meeting of CBC's Artist and

Repertoire committee considered 84 recording proposals. 24 were tentatively accepted.

40 different Canadian soloists, ensembles, and orchestras have been presented on the SM5000 series and for many of these artists CBC has given them a "first" album.

In addition CBC has created the Musica Viva label initially devoted to recordings of "live" performances first heard in broadcast. This label has relatively few releases but includes such broadcast events as mezzo-soprano Lois Marshall singing songs by Schubert. More recently the Musica Viva label has been expanded to include a broad range of material.

Sales

According to a report written by Earl Rosen, Executive Director of CIRPA - the Canadian Independent Record Production Association, for the Federal Task Force on recordings, (1983), the shelf life of a Canadian released classical record is 6 years, versus 9 months for a pop record. In that 6 year period, the average sales for classical records is 2,500 units, or about 400 units per year.

The SM5000 series, released to the commercial market in November 1982, has exceeded the industry average life and yearly average sales releases with every release and usually within 7 months of each release. (see Appendix I)

In the past few months SM5000's have begun to appear on Compact Disc. "One Fifth of Broadway" featuring the Hamilton Philharmonic (SM5022) was the first Canadian album to be released on compact disc. Within two weeks 5000 CD's had been ordered by distributors.

CBC SM5000's are the only Canadian classical recordings currently available on CD. Production of CDs however is extremely slow. The growth of consumer demand for CDs is moving at a much faster rate than anticipated and the limited number of plants cannot keep up with the demand. Currently there are no manufacturing facilities in Canada and only one plant in the United States.

(d) Economic Impact

CBC Radio/Enterprises public sector activity in the field of recordings has a major impact on the private sector.

Direct Contribution

Manufacture

Major aspects of manufacture such as pressing, jacket design, and editing and mastering are handled exclusively by private companies - the average direct manufacturing contribution to the private sector each fiscal year is $266,400.00

Promotional Revenue to Private Sector

CBC normally creates an assortment of point-of-purchase material, sales and dealer aids, radio and television spots, magazine advertisements, dealer co-op advertising aids, and posters of each series of releases. The average amount set aside for this assistance is totally spent in creation of these items in the private sector each fiscal year. $100,000.00

Shipping and Domestic Warehousing

CBC relies on the services of an independent record warehouser to bulk ship, warehouse and control inventory. CBC depots are not capable of acting on the rapid and sizeable turnaround required by the record industry. Average yearly shipping/storage costs $15,000.00

Total Direct Contribution $381,000.00

Indirect Contribution

There is also substantial revenue indirectly generated as a result of CBC's involvement in recordings.

Projected Private Sector Revenue as a Result of CBC Records

1. Number of units per year available for sale. 20 releases x 6000
   Average wholesale price to distributor
   (price per unit paid to CBC) $5.88

2.	Average Distributor Wholesale price to retailer		
		8.44 x 120,000	
	less cost	5.88 x 120,000	
	Net Distributor Revenue	2.56 x 120,000	307,200.00
3.	Average Retail Price to Consumer	12.98	
	Less Dealer Cost	8.44	
	Net Dealer Revenue per unit	+4.54 x 120,000	544,800.00
	Total Private Sector New Revenue After Cost		852,000.00

This assumption is based on the complete production selling out. In reality, the complete production will not sell out for a period of three to four years, and therefore this gross private sector revenue would be apportioned.

Indirect per annum	$\frac{852,000}{3}$	
		284,000
Direct contributions per annum		381,000
Total Indirect and Direct contributions		665,000

Certain projects may not be manufactured in the above quantities, and may be either below or above the indicated quantities. Current sales also indicate that approximately 30% of the production run is exported out of Canada, a figure which will rise in time if distribution and marketing in the United States and elsewhere can be improved.

Income to Musicians

At the time of the recording every musician receives a session fee according to the scale set by the AF of M agreement. The terms of this agreement dictate that the session fee paid by the CBC to musicians is equal to that paid by any private producer. The average talent fees paid for an orchestral recording is $70,000. There have been approximately thirty SM5000 orchestral recordings made (not all released at this time) in the past 3 years.

In addition at the time of the recording every musician receives a payment of $50 (gross) against future royalties.

700 x 50 =	85,000
	$2,185,000

(e) Licensing and Co-Productions

CBC has undertaken a growing number of "classical" projects in cooperation with various private labels. CBC attempts to cause the release of certain CBC-produced master tapes on commercial non-CBC owned record labels. As already noted a close working relationship with the Canadian Music Centre has resulted in numerous different licensing arrangements all of which have featured 100% Canadian artists and repertoire. See Appendix 3.

These projects are licensed out on a royalty basis, with both CBC and the artists participating in resulting revenue. The risk to Enterprises is thus reduced, as all manufacturing and promotion costs are borne by the third-party licensee. However the revenue to CBC is also reduced.

Not every master tape that CBC creates is suitable for commercial release; and consequently CBC releases many projects on its own labels that would otherwise not become commercially available records. In many circumstances CBC has succeeded in creating successful projects out of masters that the "industry" did not feel would generate a return.

(f) Project Music in Canada - Future Development of CBC Recordings

It is already apparent the CBC produced classical recordings are the mainstay of Canadian content on CBC classical disc programs. These recordings are also used by the private sector broadcasters and are a vital ingredient in the development of the careers of Canadian artists. For this reason alone classical record production must be increased. In addition, one of the major elements in the future development of CBC Radio is the introduction of a specialized classical music channel. Such a channel would not replace the broadcasts of "live" performances on the stereo network; rather it would be a supplementary service featuring recordings, 30% of which would be Canadian. Furthermore, this percentage would be increased to 50% over a period of time.

This service will make enormous demands on the catalogue of Canadian serious music recordings and the CBC is anticipating the programming needs of this service in its recording plans.

With these two reasons in mind, the major objective governing serious music recordings is very simple:

Make more Canadian recordings available for broadcast use and potential commercial release.

Broadcast Use and Commercial Release

Any future developments in CBC classical music recordings made only for broadcast use far exceeds the numbers of Canadian classical recordings that could be released commercially each year. Repertoire and artists suitable for broadcast and commercial release can also differ sharply. It is not good business to release more records than the market can bear or to release the wrong records. Therefore, another way must be found to meet broadcast needs.

That way is cassette recordings; with technical quality of high standard; easily and quickly duplicated; compact to store; simple to distribute to all CBC stations; practical to use in studios.

CBC Radio serious music's recording plans ideally would develop on the following lines:

It would make 40 new digital recordings each year: use exclusively Canadian performers and ensure that at least 25% of the works chosen were Canadian;

- distribute all 40 on cassette for broadcast use;
- release 12-15 commercially through CBC Enterprises;
- offer the rest for licensing to independent record producers.

Following this plan within 5 years CBC would have:

- produced 200 new Canadian "in-house" recordings - each with the potential and opportunity for commercial release; and at least 60 - 70 commercial releases

CBC Radio (English) will actively pursue this project - which it has called Project Music in Canada - providing of course it has the funds.

Given current budget cutbacks it expects to be able to record only 20 projects in the forthcoming year. These projects feature orchestras, chamber music groups and soloists and an increased amount of Canadian repertoire. Preliminary indications are that most of the 20 projects would be commercially released on either the SM5000 or Musica Viva labels.

(g) Popular Music Recording

CBC's involvement in popular music recordings has developed in a very different way. In most areas of popular music there has existed a reasonably active Canadian independent recording industry. CBC Radio has therefore worked closely with the private sector in licensing a limited number of master tapes to commercial record producers. See Appendix 4 for a complete list of Licensed recordings since 1980.

In addition there have been some projects sold directly to the consumer by mail order. See Appendix 5 for a complete list of these projects.

It is important to realize that CBC cannot distribute popular recordings as it does classical recordings under the terms of its collective agreement with AF of M. CBC has negotiated the right to market its classical, folk and jazz albums directly to the consumer. Popular recordings may only be sold by mail order.

At this point it is becoming apparent that CBC cannot rely on the independent sector as heavily as it has been. CBC must be actively involved in recording projects in co-operation with the private sector. It would welcome the establishment of a dedicated fund for record production similar to Telefilm - a Teledisc fund - and it would be eager to participate. CBC Radio is also interested in participating directly in the sound segment of production of Music Videos. It has proven production expertise and knowledge of talent in all regions of the country.

CBC Radio in its statement of future goals to the Board of the Corporation has clearly outlined plans for a dedicated Youth Channel - a service that would deliver information and music tailored to the needs of Canadian young people. Such a service would have a high degree of Canadian music content. This in turn would tax the available Canadian discs catalogue. For this additional reason CBC wants to become more involved with popular music recordings of all kinds. The Corporation is anxious to work with independent recording producers in Canada to a greater extent with recordings which are of mutual interest to all parties concerned including Canadian popular music artists.

Clearly CBC has an important role to play in the area of popular music recordings. Furthermore, these discs feed the whole of the radio sector of the Canadian broadcasting system. At the moment the number of popular music recordings has come to a stop because of the most recent budget cuts. Clearly this is a situation which cannot be allowed to continue.

2 (H) Public Sector as a Supporter of Canadian Recordings

The Canada Council

Grants for Recordings

It is unfortunate that discussions about recordings often overlook the fact that the Canada Council began a very important program of grants for recordings in 1977. At that time (as at this present moment) the Council was being financially squeezed. However, it felt that because recordings are so important to the careers of individual musicians and music ensembles of all kinds, a program - even one of modest proportions - had to be launched.

Of course the Canada Council was right. It is unfortunate that it took so many years to grasp the fact that it is virtually impossible for any musician trying to sustain a performing career to succeed without recordings. Canadian composers cannot hope to be taken seriously overseas unless they can demonstrate that recordings have been made of their major works. Neither can they have a successful career in their own country. In other words it is impossible to think of music as part of cultural development without a means to ensure that Canadian performing artists, ensembles and composers will be recorded.

The Canada Council was urged in 1976 to set aside no less than $500,000 annually for grants for recordings. However, in the 1977/78 year only $20,800 was spent on four grants. At that time the Council seemed not to have staff with background in recordings who could easily cope with a recording grants program. There were some discussions about revising the criteria and many musicians and music organizations did not know the program existed.

However, the Council supported Centrediscs (the Canadian Music Centre label) and as a result some extremely important recordings of Canadian music were made. It also helped small Canadian labels produce recordings of Canadian performers. These have included Rosemarie Landry, soprano, the Elmer Iseler Singers, Robert Silverman, pianist, and the Victoria Symphony Orchestra and Pierrette Lapage and Bruce Mather, duo pianists.

Selection juries made up of people from the recording industry, musicians and other professionals decided which recording projects should be supported.

Just as it seemed the Canada Council was getting into its stride with awarding recording grants the government cuts of 1985 arrived. At this moment the Council suspended its program of recording grants. Between 1977 and 1985 the Council made 80 grants and spent $536,797.

The Canada Council's grants for recordings have been essential to small Canadian labels like SNE, Marquis, Centrediscs, Era and Collegium.

What is needed now from the Council is a more high profile recording grants program and one that is better funded. Clearly without the Canada Council as a player in the recording field the few Canadian labels concerned with classical music will fold. Certainly without Canadian labels Canada cannot have a viable recording industry.

2 (I) Recordings and the Special Needs of Canadian Composers

Centrediscs

Centrediscs was established more than four years ago by the Canadian Music Centre - the organization which assists composers of classical music in Canada.

Apart from helping the careers of Canadian composers, the Canadian Music Centre wanted to place recordings of Canadian classical music in the hands of the Canadian public. Although the audience for this sort of music is small, Centrediscs has sold many more recordings than originally estimated.

The recordings have been financed through a collaboration of the Canada Council, the Ontario Arts Council and other provincial funding agencies, private foundations and corporations as well as the CBC.

To date nearly 30 projects have been recorded for a total cost of $1 million. Of this, the CBC has contributed $100,000 by paying the production and technical costs. The Canada Council has contributed about the same amount.

Although the Canada Council did not pay for the full cost of Centrediscs recordings it is safe to say that without its support they would not have been recorded since Canada Council money is often good at attracting other money. In other words, a recording project with the stamp of approval of the Canada Council stands a better chance of obtaining support from the private sector.

It should be noted that countries much smaller than Canada such as Sweden and the Netherlands believe that composers are essential to the development of cultural life and support programs to record their best music. Furthermore, some of the most important composers alive are Canadian. Murray Schafer, Harry Somers, Peter Paul Koprowski, Norma Beecroft, Violet Archer, Barbara Pentland, Alexina Louie, Bengt Hambraeus, Gilles Tremblay, Serge Garant and François Morel are but a few of them.

It would be a sad comment if the newly released album of Harry Somers' opera *Louis Riel* was the last recording issued by Centrediscs. There have already been too many examples of the killing of projects which were extremely important to Canadian cultural life. Without very considerable support from the public sector, recordings of Canadian composers and Canadian performers have no future. At the moment all eyes are on the Federal Government to provide a solution. However, it should not be forgotten that the provinces also have a role to play in this area. Obviously every effort should be made to obtain as much financial assistance as possible from the private sector.

2 (J) Private Radio as a Direct Producer of Recordings

There have been several companies set up over the years by private broadcasters to produce records, but most successful has been the Canadian Talent Library (CTL) owned by Standard Broadcasting Ltd.

Formed in 1962 following an idea by Lyman Potts, its mandate was to provide recordings for broadcast by radio station subscribers. In the 23 years of its existence it has produced 266 albums of which about 60% have been released commercially in Canada. Most of the music recorded falls into the MOR category. CTL tapes are also used by cable operators across the country as background music to their 'billboard' channels and for many years have been sold to the BBC for airplay in Britain. The must successful recording by CTL is without doubt "The Homecoming" by Hagood Hardy which became an international success. However, CTL has been responsible for recording diverse group of artists ranging all the way from the Spitfive Band to Maureen Forrester. This year, Standard decided that its commitment to music would be better served by an amalgamation with Factor and for this has emerged the new organisation FACTOR/CTL.

In the early seventies, following the coming into force of the CRTC Canadian content regulations, several private broadcasters formed recording/publishing divisions notebly CHUM with Much, Moffat with EMM Publishing and CKEY with Ampersand. There was also a joint venture by the CAB, which formed Astra Records. The only one that achieved major success was Much which was for a time very successful with Canadian and international hits such as April Wine and Michel Pagliaro while also representing the publishing rights in Canada of such notables as the Beatles and Elton John.

As a whole, the ventures of broadcasters into direct recording have met with limited success and have always been peripheral to the main business of broadcasting.

2 (K) Private Radio as an Indirect Producer of Recordings (FACTOR)

The Foundation to Assist Canadian Talent on Record (FACTOR) evolved out of discussions between Bernie Finkelstein of True North Records and Bob Wood of CHUM Ltd., in the Fall of 1981 concerned with the problems of producing Canadian content recordings. These discussions expanded into consultations with a wide groupe of people from both the radio and record industries. The result was the formation of FACTOR and its official launching at a press conference in Toronto in May 1982. Funding came from the three original sponsors CHUM Ltd., Moffat Ltd. and Rogers Radio Ltd.

FACTOR has a Board of Directors split between the radio and record industries and a seventh outside director appointed by the other six. It's mandate is simple; to assist Canadian record producers and artists to produce commercial product for release in Canada and abroad. The whole project is administered by CIRPA and control is exercised through the Board of Directors. During the first year of operation the available funds for loans amounted to $200,000. This amount grew steadily as other broadcasters joined, but the major addition came when standard broadcasting agreed to merge its CTL* operation with that of FACTOR to form FACTOR/CTL. Primarily as a result of this merger, available funds for loans have increased to $800,000 in the current financial year. Not only has FACTOR assisted emerging performers, but also such well known names as Kim Mitchell, Dan Hill, M & M, Malt Minglewood, Belinda Metz, K.D. Lang and the Spitfire Band.

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* Canadian Talent Library

In all, since its inception, about 175 artists chosen for their artistic and commercial merit received loans. The juries concerned, made up of well known professionals, have dealt with almost 1000 applications.

MUSIC ACTION (Quebec)

En septembre 1985, un regroupement de radiodiffuseurs et des intervenants de l'industrie du disque se formait pour créer la fondation "MUSIC ACTION". Calqué sur le principe de "Factor/CTL", Music Action regroupe à l'origine des entreprises de radio oeuvrants au Québec qui permettent grâce à leurs contributions le financement de fond Music Action. (Standard Broadcasting, CJAD et CJFM Montréal, le groupe CHUM, CKGM et CHOM-FM Montréal, Radio Futura, CKVL et CKOI-FM, le groupe Radio Mutuel, CJMS et CKMF-FM Montréal).

En fonction d'une participation financière gouvernementale éventuelle, les deux groupes, Factor/CTL et Music Action Québec créaient une fondation nationale "Factor CTL Music Action Canada", qui pourrait recevoir les subventions gouvernementales et les répartir entre les deux sociétés. Un protocol d'entente entre les deux groupes a été signé à cet effet.

A noter que les contributions des entreprises de radio dans Factor/CTL et Music Action se font sur une base discrétionnaire et le CRTC qui n'a pas le pouvoir de forcer les radiodiffuseurs à investir dans ces fondations joue tout de même un rôle de pouvoir moral important mais ambigue.

EX: Décision rendu par le CRTC dans l'acquisition de CKGM et CHOM-FM (Montréal) par le groupe CHUM (Toronto) d'investir $100,000 dans la Music Action plutôt que $50,000 tel que prévu à l'origine.

Les objectifs de C.T.L. étaient:

- rendre disponible, pour fins de diffusion, du matériel musical à teneur canadienne à l'intention des stations radiophoniques de "Belle Musique" (Beautiful Music)
- offrir des débouchés à de nouveaux artistes canadiens.

Le fait que CTL répondait aux besoins des stations dites de "Belle Musique" limitait les investissements à un produit qui ne bénéficiait plus de la faveur du public au niveau des ventes de disques, ce qui emmena les compagnies de disques à se montrer rétissantes à investir dans ce genre de production qui bénéficiait d'un marché de ventes limité.

CTL démontre en fait que les besoins des radiodiffuseurs et des compagnies de disques sont souvent différents.

FACTOR - CTL - MUSIC ACTION

En 1982, un regroupement d'entreprises de radio canadienne (CHUM Group, Rogers Communications, Moffat) créait la Fondation Factor pour venir en aide au financement de production musicale canadienne.

Le but de Factor était d'aider au financement de production musicale canadienne toutes catégories (populaire, rock, adult contemporary, jazz, classical, etc). Les contributions financières venaient principalement des entreprises de communications.

2 (L) Problems of Distribution

Distribution is a problem for all players in the recording industry in Canada (Multinationals and small independent companies).

As was mentioned in the section on multinationals it is estimated that 85% of the retail business is done through 15 retail and wholesale accounts across the country. In order to get stock-in-depth (different lines and multiple copies) into the retail marketplace, discounting either price or commodity is rampant. As a result, the record industry is almost unique among manufacturers in that it sells its top line new product at heavy discounts, while older or less popular product is sold at full price or close to it.

At the retail level there are very few record stores in the traditional sense. The majority of outlets are either franchise or group operations or a department of a big store (Simpsons, The Bay, K-Mart etc.) and their prime interest is quick turnover of the product. Due to the historic development of youth marketing by the music business, the fastest returns are obtained on well known artists who appeal primarily to young people. The results of these policies, which while somewhat damaging to multinationals are very damaging to Canadian independents. To begin with, the big orders go to product that will move very quickly and will be heavily promoted. Experience has shown wholesalers and retailers that this is generally youth oriented pop product released by multinationals of mostly foreign artists. These stars are also the beneficiaries of the "spillover advertising effect" and so have more actual sale potential than other artists.

Furthermore, as most franchise holders, department stores and other retail outlets are strictly "bottom line" oriented and have little interest in the cultural dimension of the product being sold they stock very little catalogue product; either previous albums by hit artists or albums by performers who have limited market appeal.

Franchise holders regard their franchises simply as a means to an end - namely as a way of making as big a profit as possible as quickly as possible. The pay for employees in retail outlets is generally very low and consequently does not attract people with a wide knowledge of the music business. Bearing these various factors in mind it is not surprising that there are not a great number of outlets nationwide where it is possible to buy records and tapes. As already mentioned, the recordings that are available are heavily youth oriented. There is no depth of catalogue product and the service for customers is both limited and poor.

All these are retail and wholesale problems for the independents, but there is yet another problem if the company is relatively small or specializes in an area that is not in the pop mainstream - national distribution. There is a simple reason for this. The majors who supply national distribution lean heavily towards product that will sell "tonnage". It is obviously far more cost effective to take one order for fifty thousand pieces than five orders for a thousand pieces. Consequently the majors are extremely reluctant to take on distribution for any products that they do not feel have the potential for high sales volume.

How can these problems be solved?

In the short term there does not seem to be a simple solution to the problems of lack of outlets, heavy youth oriented outlets, lack of catalogue depth and poor sales help. New technologies, which are discussed later, will eventually bring easier access and different forms of distribution.

A short term solution is for the independents to have enough working capital to enable them to work with multinationals who are the major distributors worldwide. In fact, in terms of the immediate continuity of the Canadian recording industry there seems to be no other alternative. With enough up-front money to pay for promotion and marketing programs, the Canadian independents should be able to penetrate the retail market in depth.

Taking a longer view, the feasibility of establishing one or more Canadian-owned distributor(s) needs to be investigated. Such a development would be of inestimable value for smaller and specialist independents. One or more Canadian owned distributor(s) could work on either a project basis or on a label basis, to distribute and sell

Canadian product. At the same time some form of subsidization or financial support would have to be provided to allow the distributor(s) to investigate and expand into alternative methods of distribution and to find ways to widen the availability and sales potential of different types of product. Having achieved this, there is no reason why the distributor could not acquire rights to the major Canadian independents and possibly certain foreign lines of recordings. At the very least there should be one well financed, well run Canadian owned distributor. Indeed it is hard to envisage the future without such a development.

2 (N) The Effects of Regulation on the Recording Industry. Does Radio Sell Records in All Areas?

The Canadian Content regulations of the CRTC concerning minimum demands for Canadian music on Canadian radio stations are absolutely essential to the independent record sector. In fact, without them there would be no independent sector at all. It is also doubtful whether the majors would have signed more than a very few Canadian artists without the regulations.

Some broadcasters seem to have no problem in meeting the regulations and have a positive attitude toward the use of Canadian music and performers. However, there has been a certain eroding of the regulations. The CRTC expects broadcasters to distribute Canadian music content evenly throughout the broadcast day and certain major stations such as CHUM and CFTR were recently found not to be doing this. It is clear that these days the CRTC gives so much consideration to industrial objectives it does not consistently put appropriate weight behind those of a cultural nature. Recently, the CRTC allowed certain stations to lower their Canadian content below that stated in their promise of performance. The CAB would like to lower the Canadian content requirement for country music which is not surprising given the industrial orientation of the CRTC at the moment. If stations want to lower Canadian music content they should be told to wait until the expiry of their licences at which time they may reapply in competition with other entrepreneurs.

Radio certainly sells recordings. However, it must be said that only the really major stations across the country do this. In general, the other -- and there are several hundred -- cannot be considered a major force in the selling of recordings. In reality, it is the charts published by the major stations which sell recordings.

With some types of music such as adult contemporary and easy listening, radio may even have a negative effect on the recording industry because it provides a constant stream of music at the flick of a switch. Certainly radio exposure of classical music helps sales. A problem is that many stations fail to build up excitement about artists. It seems that this approach does not fit the presentation style of all formats. The problem of lack of identification of Canadian artists and a failure to generate excitement concerning new recordings or new acts is a problem even with many so-called soft rock stations on FM.

In essence, the position of radio stations is that they play certain kinds of music to attract listeners and they then sell the listeners to advertisers. Clearly when advertisers buy time they are vitally interested in age demographics and audience size.

Private radio stations feed on recordings. If there were no recordings, they could not exist. Most of the music broadcast by the CBC on both the English and French services is from recordings — something which is not generally realized. As music is the life blood of radio stations the attitude of many radio programmers is exasperating to members of the recording industry. Without exception, the management of radio stations regard recordings merely as a tool to reach target audiences and not as a vital industry in itself. If there is ever to be an on-going Canadian presence in the Canadian broadcasting industry all major radio broadcasters will have to stand behind the Canadian recording industry as never before.

2 (X) The Public Sector and Independent Canadian Producers

At the CBC there are signs that recent budget cuts have put a squeeze on the making of master tapes by the Variety Department. Up until the present time CBC has leased variety music tapes to independent producers and sold others through a mail order process.

In the past, the CBC felt that the Canadian recording industry would be able to supply most of the popular music recordings needed for CBC programs. However, the present crises in the Canadian industry has left the Corporation without programming resources it feels are essential. The CBC is not allowed by the AF of M to sell popular music recordings through retail outlets. In fact, the only CBC recordings which can be sold this way are those concerned with classical music, folk and jazz. For this reason the CBC is anxious to work with Canadian independent recording producers. The CBC is anxious to see the quantity of quality Canadian popular music recordings grow. CBC Enterprises, the sales arm of the CBC, has developed merchandising expertise and now has a complete system set up to handle mail order sales to the consumer. CBC Enterprises is currently exploring means to offer this mail order facility to Canadian commercial record producers having difficulty distributing their project. A list of the master tapes leased to independent producers can be found in Appendix 4 and, the CBC recordings released by mail order since 1980 are listed in Appendix 5.

A consultative process has developed whereby CBC Enterprises will offer opinions and advice concerning projects which an independent producer may be proposing. If the independent can make a deal with CBC Enterprises, he or she then enters into a partnership with this arm of the CBC. Of course, if this approach does not work out the independent can look for other outlets within the commercial marketplace.

A problem for the recording industry is that CBC Television has no regular outlets for displaying emerging new talent except video series and we encountered criticism of the Corporation for not having a policy concerning the development of a star system.

2 (O) Public Sector as a Discoverer of Talent

The CBC has played an important role as a discoverer of talent. It was the Corporation which discovered Anne Murray. It played an important role in the development of careers by artists such as Murray McLaughlin, Bruce Cockburn, David Foster, Mark Jordan, Offenbach, Harmonium, Trooper, Valdy, Ian Thomas, K.D. Lang, BIM, Connie Kaldor, Rob McConnell, Ian and Sylvia, Mingelwood, The Family Brown and many others.

2 (P) Comparisons: The Music Industry in Canada as Compared to Other Markets

The major markets outside Canada are of course the United States, which accounts for about 40% of world sales plus Britain, France, West Germany and Japan - each between 8% and 10% of the world market. Other key but not major markets are Italy, Australia, the Benelux Countries, Spain, Portugal and Brazil.

In only three of these territories is local product very strong; the United States, the United Kingdom and Japan. There are different reasons for this situation. In the United States, the size of the domestic market allows production costs to be amortized on home ground. The United Kingdom has a traditional role as a supplier of international hit product and because of language and cultural differences, Japan absorbs a restricted amount of foreign material in the domestic market. However, with these three countries the results are the same. They are not dominated by foreign popular culture.

The Anglo-American cultural juggernaught is a dominant force in every other major market. A speaker at the IMIC/Billboard conference in Munich this summer stated that 75% of airtime in West Germany is taken up with Anglo-American product. Furthermore, 70% of sales in West Germany are also concerned with Anglo-American popular music recordings.

Even France, which has always seemed so secure in its own culture is nowadays less able to protect its artists. According to the Globe and Mail of November 15, 1985, the Minister of Culture Jack Lang is disturbed that 90% of pop music broadcast by many stations is Anglo-American pop music (The average for all music stations is in excess of 50%).

To emphasize his point, Mr. Lang wrote to the President of the Radio/ Television Authority in English to complain about the situation. He said, ".... if we do not want our artists and creators to vanish from this earth, we must act at once and provide them with at least some living space on television and radio".

If the Billboard Hits of the World for 1984 are reviewed for the top ten selling albums in 1984 in each territory we find the following results. Of the top ten albums in Japan 8 out of 10 were local product; in Britain 6 out of 10; in Italy 5 out of 10; in West Germany 4 out of 10; in Australia 2 out of 10; and in the Netherlands none.

Another indication of the international success of Anglo-American product is given by the British Performing Rights Society 1985 Yearbook. The ratios between money earned for creators by British product as opposed to the money paid out to other territories for the use of their product is indicated and it makes for revealing reading. With France, the ratio was 3 to 1 in favour of Britian, and with Australia it was 9 to 1. The average ratio is 5 to 1 (Canadian was 5 to 1).

The power of British music is quite obvious from these figures. No doubt the equivalent American figures would reveal the same situation. There is a striking similarity between the Canadian music industry and that of Britain, the United States, Japan, Australia and more recently France in the area of the promotion of music. In Canada and in all these countries there are a large number of radio outlets, both private and public, which provide an enormous amount of airtime for recorded music. The difference between Canada and a number of European countries, as well as Japan and Australia, is that in Canada television is used much less for promoting popular music. Some European countries have state radio networks and there are less outlets for the promotion of popular music. However, even with some of them -- Holland being a good example -- this situation has changed because of the influence of pirate ships which have beamed countless hours of pop music into different countries causing a pop music cultural invasion.

The changing role of television in some territories is beginning to make its mark. The satellite-to-cable music channels originating in Britain, Sky Channel and Music Box, while not yet a major force, have a growing influence on the promotion of music as cable hook-ups develop in Europe. They also have contracts to supply programming to several off-air television stations. Undoubtedly, this indicates there will be access problems for artists outside Great Britain because not only are television music channels uplinked from London but the prime broadcasting language is English.

The sitaution concerning retail is better in Europe because there are more quality retail outlets. It also must be added that in Europe they have avoided the rack-jobbing concept -- an aspect of North American marketing which has had a deleterious effect on the Canadian recording industry.

In common with everywhere, sales are increasing but have not returned to the levels of the late seventies. For example, the German Recording Industry Association reports that for only the first time in seven years, sales in the first six months of the year showed increases, and not a decrease over the previous period.[3] The British Phonographic Industry, while happy that sales are substantially better than recent years warns that in real terms sales have declined 27% from the level of ten years ago.[3] It would appear that spokesmen in many countries are optimistic that the compact disc will help in the economic upturn and emerging sales patterns seem to bear this out. Indeed, without exception, every major territory reports well above predicted sales for both compact disc hardware and software. As well, information received tells us that factories are working at full capacity.

The Compact Disc Group in the U.S. expects sales of 700,000 units this year but sales may actually reach 1,000,000 units. Estimates by CDG for the U.S. in 1986 show 100% growth with disc sales reaching 30 million. Hits sell between 60,000 and 75,000 pieces or copies in the U.S., but these numbers will expand rapidly as hardware is purchased. Most countries predict a market share of at least 10% and probably 15% by the end of 1986. However, the one major problem is pressing capacity. For example, Polygram in Hanover has increased its capacity from 6 million pieces in 1983 to 25 million in 1985 and predicts 45 million in 1987. Obviously, there is room for many more factories worldwide but there are considerable problems, with the lead time involved. The first Canadian plant has been planned for several months but will not come on stream until late 1986. Indeed, CBS in the U.S. predicts that supply problems could result in a 20%-30% loss of potential sales in 1986.

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[3] Billboard, July 1985

While this supply problem is a major irritation for the multinationals, it is a disaster fo the Canadian independents. There are a handful of compact discs by Canadian artists on the market and every major independent producer in Canada has stated that it is impossible to get short runs* of product either now or in the foreseeable future. The only way Canadian independents can get any product is to 'tag on' to foreign press runs. Obviously, this strategy is only effective if the artist is released by a major label and highly succcessful. A new Canadian artist will have a long wait before his product becomes available to the public. Information received from independents in England, Germany and Australia indicates exactly the same problem exists in these countries.

Unless Canada makes a conscious decision to not only keep up with but be in the forefront of developing technologies, the value of programmes to help the cultural sector will be diminished. With the right decisions Canada could be in the vanguard of technological development and gain considerable foreign exchange earnings.

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* a pressing of 5,000 or less

2 (Q) New Technologies and the Music Industry

The only sure thing that can be said about new technologies is that there will be many of them and their effect on the music industry will be wide ranging and result in a major transformation of it by the year 2000.

In to-days retail market the audio cassette is king. CBS recently published a wide ranging consumer survey showing that audio cassettes have established a two to one lead over records in sales, but with the explosion of compact discs hardware and software it is doubtful whether they will retain this advantage. Hardware sales for compact disc players are expected to reach 35 million worldwide by 1990 at which time there will be 100 million in operation. However, the Japanese already have the digital cassette machine ready to be marketed and only time will tell if it will co-exist with compact disc players or if one will be a clear winner. Certainly, at the moment, there is no doubt that the compact disc is rejuvenating the entire recording industry.

Added impetus to the compact disc has now been given by the discovery of a new manufacturing process called photothermographic transfer. This process will produce compact disc for 15% of the current cost of the injection process now being employed.

By the mid-nineteen-nineties both of these technologies will probably be facing a major challenge from a new form of delivery by fibre optics cable and direct satellite to home systems. When this happens, with one stroke, distribution will be radically changed. Retail recording outlets, as they exist to-day, will become of rapidly decreasing importance because transmission of recordings from central computer banks direct to the home will become available nation-wide. With no costs for physical objects like discs or cassettes -- the recording will be on a computer chip — the price of recordings should fall dramatically which will in turn increase consumer demand.

Looking into the future, it is certain that alternative uses will be found for compact discs* with their phenomenal storage capacity and their ability to be used in interactive educational and entertainment programming. In fact, there is little doubt that compact discs will be used well into the 21st century.

Television and video are radically changing. Next year will see the real introduction of stereo television sets in Canada which will have digital sound receivers. In a few years, the giant flat screen will be available. When these inventions are combined with stereo VCRs (either Beta, VHS or the new 8 mm system from Japan) with their phenomenal sound quality, the home audio-video centre will move to a whole new plateau of sophistication and excellence. In fact, it looks probable that by as early as 1990, consumers will be able to buy for $5,000 or less, a home audio-video system with audio-video computer, recording, playback and interactive components — something which could not have been purchased for $100,000 in 1970 if at all.

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* C.D./ROM systems (Compact disc read only memory systems)

While simple basic recorded product will continue to be the engine which drives home entertainment centres, there is no doubt that the new systems which will come into being in the 1990s will spawn new forms of entertainment. This will offer a new challenge to creators, performers, producers and other talent in Canada. However, this challenge is of such economic and cultural independence to Canada that it must be taken up.

2 (R) Telefilm Type Organization (Teledisc)

In order to bring about a breakthrough in the Canadian recording industry a Telefilm type organization with sufficient funds at its disposal is urgently needed.

It would encourage excellence in the Canadian recording field according to carefully worked out criteria and enable Canadian records to:

(a) achieve a greater penetration of the Canadian market

(b) develop export sales in phases.

There is no escaping the fact that there can be no progress in the recording industry (and by implication, the radio industry as well) without more MONEY. This does not mean the recording industry has to take an Oliver Twist stance with the government. The 50 cent levy which we propose on all recordings sold in Canada would go a long way toward raising a large part of the money necessary.*

There are a number of options for establishing a Telefilm type organization which would take charge of a new fund for recordings:

(a) a new division of Telefilm could be established (Télé-audio-film Canada)

(b) a new government agency

(c) a body administered by an elected board of directors and run by the private sector through a group of administrative personnel. It could be set up as a joint venture with private capital at the outset to increase its revenue base. The approach to be used needs more investigation than we could give it.

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*Some research has already been done relating to this proposal. See extract from Woods Gordon Report 1982-Appendix 1-Chapter 2

Teledisc Canada could operate the many programmes necessary to properly facilitate the growth and development of the Canadian recording industry to achieve both cultural and industrial objectives.

1) It could take an equity position in companies for a contracted period (renewable at the option of the company) after which the company could buy back equity at cost plus prime.

2) It could provide debt funding with suitable industry collateral for capital assets (studio) costs or videos & other new technological acquisitions according to established eligibility criteria.

3) It could have a loan guarantee program.

4) It could provide money for specific marketing programs in Canada for artists at radio-television wholesale, retail and consumer levels.

5) It could provide money for the marketing of artists abroad by territory or by a company in a specific territory.

6) It could support the development of Canadian independent distributor(s) and also support specific distribution programs for limited market product (classical, jazz, folk) with the distributor or distributors.

7) It could support foreign touring by guarantees of forgiveable loans and work with other government departments which send artists abroad to ensure the best possible results.

8) It could support label and artist introductory trip programmes to other markets for business and promotional purposes.

9) It could support business-skills-upgrade-programmes, either by partial payment for outside expert consultants for a limited period or payment to attend courses on business and marketing skills.

10) Work on a composer/artists skills upgrading (particularly applicable to music publishing) by giving grants through a jury system to writers proposed by bona fide publishers.

Based on 1984 unit sales, as supplied by Statistics Canada, of 68 million, a sum of $34 million would be generated. Even allowing for administration costs of $4 million, there would be a fund of $30 million per annum to pay for a special Telefilm type fund administered by a new body such as Teledisc Canada. The fund would pay for up to 50% of any production. By this means a $30 million fund would lever another $30 million making a major investment in the Canadian recording industry of $60 million. A major bold move such as this to strengthen the Canadian recording industry is absolutely essential. Band aid measures would be a complete waste of time. We have reached the point in which dramatic and thoroughly effective measures must be taken to support the Canadian recording industry (and by implication) the Canadian radio industry, otherwise we will have lost the Canadian cultural sovereignty battle in these areas on the one hand, and missed important economic opportunities on the other.

2 (S) THE RECORDING INDUSTRY IN QUEBEC: PERSPECTIVES AND SPECIAL CONSIDERATIONS.

L'INDUSTRIE FRANCOPHONE QUEBECOISE

La population du Québec qui représente environ 26% de la population canadienne et qui est divisée sur un plan linguistique de la façon suivante:
Français 80% Anglais 13% Autre 7%
(statistiques Canada 1980) absorbe 23% de la consommation de disques et cassettes musicales au Canada. Les ventes totales d'enregistrements sonores dépassaient en 1983 les $ 100,000,000. (consommateurs) et la production québécoise représentait 12% de ces ventes.

a) Structure industrielle-

Les producteurs indépendants alimentent la totalité du volume de la production québécoise, le produit fini est distribué par 3 maisons locales dans le domaine de la distribution.
TRANS-CANADA, une division du Groupe Quebecor, ventes annuelles en distribution exclusive de produits québécois $2,800,000.$
DISKADE, une division du Groupe Musique Expert, ventes annuelles en distribution exclusive de produits québécois $2,400,000.$
SELECT, Archambault, ventes annuelles en distribution exclusive de produits québécois $700,000.$

#Ces ventes sont au prix du gros (ventes aux magasins de disques et aux sous-distributeurs).

Il est à noter la disparition de 3 distributeurs locaux d'importance depuis 1982:

MULTIDISQUE : 1982
EXECOM : 1983
TRANS MUSIQUE : 1985

Les multinationales telles que POLYGRAMME (seule compagnie nationale avec siège social qu Québec) et CBS jouent également un rôle important dans la distribution du produit québécois (Offenbach , Jano Bergeron) . La disparition, en 1980, de LONDON RECORDS, une filiale de DECCA GRAMOPHONE COMPANY du Royaume Uni, a bouleversé sensiblement la structure de la distribution au sein du marché québécois, pour les raisons suivantes:

- Les ventes de produits canadiens représentaient environ 45% des ventes totales de London
- Le plan de pressage de London était le seul et unique au Québec . Avec sa disparition, les producteurs québécois doivent maintenant recourir aux produits manufacturés à Toronto.

Le produit québécois francophone est donc dominé par les maisons de production indépendantes et distribué par des maisons de distribution locales qui détiennent 76% du marché.

b) Problèmes de l'industrie au Québec -

Les problèmes majeurs auxquels font face les producteurs et les maisons de distribution québécois sont dominés par 2 facteurs importants:

1- Un marché québécois qui ne représente que 26% du marché total canadien, l'étroitesse du marché est d'autant plus importante que les moyens de communication (radio, télévision, télé musicale, etc...) pénètrent le marché au même rythme que le reste du continent nord-américain et permettent donc une compétition de plus en plus vive entre la production étrangère, surtout anglo-saxonne, et la production locale.

2- Des coûts de production qui sont sensiblement les mêmes que partout ailleurs et des productions qui doivent concurrencer des produits étrangers lancés par des multinationales qui ont pris soin de sélectionner leurs produits sur des marchés plus populeux et plus rentables. A cet égard la situation s'assimile à celle de la production d'émissions télévision.

c) Stagnation artistique -

L'optimisme qu'avaient créé les succès de ventes de 1975 à 1980 a semblé disparaitre depuis les 3 dernières années. Les succès de 100,000 copies et plus ont connu une diminution depuis 1980. Les artistes d'expression française qui portent à juste titre le nom de "vedettes" ont semblé subir difficilement les déplacements des habitudes d'écoute du public. La tendance "ROCK" de la musique populaire ne semble pas être compatible avec les créateurs et artistes québécois francophones qui ont subi des régressions notoires dans la demande de leurs produits; l'industrie elle-même, les producteurs et les maisons de disques semblent incapables de suggérer au public de nouveaux artistes pour répondre adéquatement à la demande. Cette tendance,bien sûr, est accentuée par le manque de capitaux financiers de risque pour la production, la promotion et la publicité.

d) Tendance musicale -

Rock léger et rock accentué -

Comme nous l'avons remarqué précédemment, l'adaptation aux nouvelles tendances musicales plus "POP ROCK" semble créer un problème majeur pour les créateurs francophones. Ce style musical apparaît plus propice à la langue anglaise et c'est une des raisons pour lesquelles les nouveaux "jeunes" artistes et créateurs québécois affectionnent plus particulièrement chanter et créer en anglais, en plus évidemment d'une scène internationale plus accessible, donc une meilleure possibilité de rentabilité.

Au gala de l'ADISQ [###] 1985, pas moins de 15 nominations toutes catégories étaient pour des productions québécoises anglophones [####] alors qu'en 1984, on en comptait que 3.

L'intérêt pour l'industrie québécoise de la musique de se tourner vers la chanson anglaise est très grand et des succès tels que COREY HART démontrent bien cette évidence.

- Possibilité d'étendre son marché à un niveau national et vers les Etats-Unis, pour compenser l'étroitesse du marché

[###] Gala du disque et spectacle télédiffusé à Radio-Canada le 27 octobre 1985. Remise des trophées d'excellence pour les intervenants de l'industrie. Comparable aux JUNO AWARDS.

[####] COREY HART 4 nominations, LIME 3 nominations, THE BOX 2 nominations, LUBA, MEN WITHOUT HATS, TOP SONART, G. VANELLI, Original Cast, 1 nomination.

- L'engouement généralisé pour la musique "rock" entraine inévitablement un penchant favorable pour la chanson anglaise.
- L'accessibilité plus évidente au niveau des multinationales afin de bénéficier d'une plus forte organisation de mise en marché.

Dans le domaine du "pop rock", le fait de chanter ou de créer en français limite considérablement les chances de succès à long terme et offre peu de chances pour l'exportation.

2 groupes québécois francophones spécialisés dans le "Rock accentué" "OFFENBACH" et "CORBEAU" ont persisté, mais ont du abandonner à cause de l'étroitesse du marché malgré une popularité considérable sur le plan local.

Les plus gros succès de ventes # pour ces groupes sont:

a) CORBEAU "Maladie d'amour" 1982/ 48,000 copies microsillons

b) OFFENBACH "Prends pas tout mon amour" 1983/ 30,000 microsillons

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# source: D.O.C. report on music 1983

Parmi les autres artistes québécois francophones qui pourraient s'identifier à la musique "rock léger", l'impact des ventes au niveau local semble plafonné à 30,000 copies.

Véronique Béliveau	"THAT BOY"	15,000 copies
Robert Charlebois	"JE T'AIME COMME UN FOU"	30,000 copies
Paul Piché	"LES PLEINS "	29,000 copies
Trans X	"VIVRE SUR VIDEO"	12,000 copies
Louise Portal	"LE BEAU MATOU"	7,000 copies

Les 2 grands succès # dans le domaine de la musique "rock léger" des 5 dernières années sont:

Claude Dubois	"FEMME OU FILLE"	174,000 copies
PIED DE POULE	"COMEDIE MUSICALE"	65,000 copies

# Ces 2 productions ont bénéficié d'un impact de mise en marché exceptionnel.
Dubois avec ses démêlés avec la justice et ses 5 trophées Félix gagnés au gala de 1983.
Pied de poule qui a connu un succès sans précédent comme comédie musicale présentée sur toutes les scènes du Québec en 1983.

TABLEAU COMPARATIF DU PRODUIT FRANCOPHONE

	77	78	79	80	81	82	83
Total de microsillons # anglais/français	2155	2524	2003	2290	2478	2187	2440
Total microsillons ### français	242	293	189	202	213	181	132
% des microsillons français	11.2%	11.6%	9.4%	8.8%	8.6%	8.3%	5.4%

Si l'on tient compte que 2440 microsillons anglais et français (instrumentaux et autres langues exclus) ont été mis sur le marché canadien en 1983, le % de disques francophones ne représenterait que 5.4, soit une diminution de plus de 50% depuis 1977.

LES DISQUES CANADIENS FRANCOPHONES

	77	78	79	80	81	82	83
Total microsillons	2155	2524	2003	2290	2478	2187	2440
Canadiens francophones ##	116	137	103	145	107	95	88
% du total	5.3%	5.4%	5.1%	6.3%	4.3%	4.3%	3.6%

Pour les années '84 et '85, les disques francophones canadiens recensés par l'ADISQ sont

1984	1985
67 microsillons	72 microsillons

source: # Statistiques Canada
Radio Activité
Adisq

"ADULTE CONTEMPORAINE"MOR.

Au Québec, la chanson dite "Adulte contemporaine" semble toujours maintenir une place prépondérante chez les créateurs et artistes francophones. C'est d'ailleurs ce style musical qui nous permet de dire qu'il existe encore une industrie québécoise de la chanson française. Les artistes bien établis tels que Jean Lapointe, Ginette Reno, Fernand Gignac, Chantal Pary, René Simard et les nouveaux artistes des années '80 Céline Dion, Martine St-Clair, Daniel Lavoie, Martine Chevrier maintiennent toujours des ventes exceptionnelles sur le marché local. Chacun de ces artistes produit un nouveau microsillon en moyenne à tous les 18 mois. Céline Dion a endisqué 3 microsillons en 1985 qui ont vendu en moyenne 45,000 copies.

Il est par ailleurs intéressant de noter qu'alors que les ventes de ces artistes atteignaient souvent le cap de 150,000 copies vendues dans les années '70 (GINETTE RENO "Je ne suis qu'une chanson" 350,000 copies vendues -certifié CRIA), les ventes se situent maintenant à un cap de 85,000 (DANIEL LAVOIE "Ils s'aiment" 85,000 copies vendues, recensement ADISQ).

Pour contrecarrer la diminution des ventes et des coûts de production de plus en plus élevés, les producteurs et artistes ont depuis 1983 concentré leurs efforts d'exportation vers les marchés francophones d'Europe avec l'aide des programmes à l'exportation mis sur pied par le gouvernement québécois.

Ces perspectives d'élargissement sur les pays francophones européens ont concrétisé des succès encore fragiles mais certainement encourageants.

DANIEL LAVOIE 1,000,000 de copies vendues de la chanson "Ils s'aiment" en plus d'une tournée d'une quarantaine de villes françaises à l'été 1985.

CELINE DION 400,000 copies vendues de la chanson "D'amour et d'amitié" et 2 semaines de spectacles à l'Olympia de PARIS au printemps '85

DIANE DUFRESNE entente à long terme pour la production et la distribution de ses disques avec RCA France

DIANE TELL contrat de distribution avec POLYGRAMME, France

FABIENNE THIBAULT entente de coproduction et de distribution sur le marché français. La participation de cette artiste dans la production Franco-Québécoise de la comédie musicale "STAR MANIA" lui a permis une conquête rapide du marché français au début des années '80.

Certains artistes québécois peuvent par contre difficilement permettre l'exportation de leur produit sur les marchés francophones européens puisque leur image et leur son musical demeurent trop locaux, ou encore ils ne peuvent bénéficier d'une infrastructure organisationnelle leur permettant une telle aventure.

Il est également à prévoir une contre réaction de l'industrie française suite à l'envahissement de leur marché par les artistes québécois.

Certaines compagnies françaises comme PATHE-MARCONI et TREMA considèrent que leur écurie d'artistes québécois est déjà assez considérable et qu'aucun nouveau contrat ne sera signé avant de s'assurer une rentabilisation du phénomène québécois.

Le marché français connait actuellement des problèmes très similaires au phénomène du marché francophone québécois:

- VIEILLISSEMENT DES ARTISTES DE LA CHANSON FRANCAISE
- ENVAHISSEMENT DE LA CHANSON ANGLOPHONE
- BOULEVERSEMENT IMPORTANT DANS LES MOYENS DE COMMUNICATION PROVOQUE NON SEULEMENT PAR UNE EVOLUTION RAPIDE MAIS EGALEMENT UNE DEREGLEMENTATION INEVITABLE
- COUTS DE PRODUCTION DE PLUS EN PLUS ELEVES DANS UNE INDUSTRIE A HAUT RISQUE

Comme nous avons dit déjà, le ministre français de la culture, M. Jack Lang faisait remarquer dans une lettre envoyée à Mme Michèle Cotta, présidente de la Haute Autorité de l'Audiovisuel, responsable de l'indépendance des radios et télévisions françaises, et je cite :

> "C'est l'anglais qui dominera tous nos moyens de communication, en raison de l'attitude de laisser aller de la plupart de ceux qui prennent les décisions aujourd'hui et si nous ne voulons pas que nos artistes et créateurs disparaissent de la surface de la terre, nous devons agir et leur fournir au moins un espace vital à la télévision et à la radio..."

STRUCTURE DE PRODUCTION

Les producteurs indépendants du Québec, tout comme ceux du Canada anglais, tirent la plus grande partie de leur "cash-flow" de la vente des disques faits à partir de leur propre production. Ces ventes sont en général garanties par les maisons de distribution qui doivent calculer leurs propres risques. Cette politique commence à se modifier puisque plusieurs distributeurs ont perdu des sommes considérables au cours des 3 dernières années. La création, en 1978, de la SODIQ, sorte de banquier pour les industries culturelles québécoises, a permis le financement de plusieurs productions musicales et ces prêts sont en général eux-mêmes garantis par des contrats de distribution.

En pratique, la demande sur une nouvelle production ne peut être déterminée exactement avant le lancement de chaque enregistrement, ce qui augmente les risques de chacun des intervenants et compte tenu de la situation de crise que connait actuellement l'industrie, les financiers traditionnels, soit les distributeurs ou les maisons de disques, limitent d'une façon draconnienne les garanties accordées.

- DISKADE n'accorde plus d'avances de fonds ou de ventes garanties mais accepte des transferts de paiements directement à la SODIC.
- TRANS-CANADA - même politique
- SELECT-ARCHAMBAULT accorde de légères avances de fonds et avance les coûts de fabrication (pressage et duplication)
- MULTINATIONALES - dépendant de la politique corporative,des avances sont consenties, mais pour le produit francophone, les montants versés sont limités à entre 30 et 40% du coût de la production.

Le problème majeur pour les producteurs indépendants est donc évidemment le financement pour la production de la bande maîtresse. Si le produit est signé en license à une maison de disques, le producteur n'aura pas à se préoccuper du financement de la manufacturation. Dans le cas d'un contrat de distribution, le problème de financement surgit à nouveau puisqu'il devra faire des ententes de manufacturation pour le pressage de son produit ainsi que l'impression de ses pochettes. Les manufacturiers sont actuellement intransigeants compte tenu des nombreuses faillites parmi les producteurs de disques depuis 1978.

3. (A) Historical Perspective

(a) Private Radio

Private radio in Canada is over sixty years old. The early years were particularly difficult, because competition from newspapers and magazines was very strong and in many border areas American stations attracted a large percentage of the Canadian audience.

The staple fare for most Canadian stations was American programming. Even so there were some rudimentary networks; for example, in the thirites, the Saturday Night Dance Programme that featured live hookups from six western cities. At first most of the Canadian musical talent used was amateur and even after a music industry took shape it took time to overcome a certain resistance to paying musicians for professional services.

Economic and other problems continued throughout the forties. For example, in the early part of the decade about 90% of the population of Hamilton listened to Buffalo stations. It was only in the fifties, with the opening of many new stations, that the situation began to change. With the advent of the arrival of television, radio had to adapt its programming as the old basic staples of music and comedy shows had graduated to television. The solution was to play recorded music. For a while programming was unfocused with all types of music being featured on individual stations.

This all changed in the late fifties with the combination of rock and roll music and the newly evolved "top forty" format that produced a programming style that attracted young people in large numbers, by playing a limited number of records of a particular genre. This highly successful approach was often adopted by several stations in a given market, but other formats concerned with "middle of the road" music of one kind or another managed to hold their ground. A feature of the sixties was the addition of many more stations. Most of these came into being as the result of the development of FM which opened up a whole new broadcasting band. While the quality of sound of FM and stereo was much better than AM, the new band was handicapped by a lack of radios capable of receiving the broadcasts and in particular the almost total lack of radios in automobiles.

In the early seventies AM radio was becoming increasingly criticised. As the CRTC began to consider the appropriate role for FM in the Canadian broadcasting system it was told at public hearings that AM stations were "loud and strident"* and "noisy and repetitive".** For some people AM broadcasting had become too commercialised and too imitative and there was a perception that it sounded the same everywhere. It was because of this that the CRTC wanted FM to offer a real alternative to AM broadcasting and cater to special interests.

By 1975, FM had gained sufficient public acceptance for the CRTC to feel it necessary to issue an FM policy. In fact, CRTC regulations for FM came into being the following year. Four basic programming formats were established; gramophone, rolling, mosaic and foreground. In an effort to stress diversity the CRTC encouraged the mosaic and foreground formats because they encouraged variety, innovation and more thoughtful presentation. [The gramophone format was more or less wall to wall music and the rolling format was standard fare in the prime morning and late afternoon periods.]

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* CRTC FM Policy 1975

** ibid

In the seventies, in spite of great resistance by the private sector, the CRTC introduced an overall 30% Canadian music content requirement for AM radio. However, the same approach was not taken with FM. FM licensees simply stated their commitment to Canadian music of particular kinds in their promise of performance following percentage requirements set out by the CRTC.

After having concerned itself with the maximum repeat factor (MRF) since the beginning of the FM regulations, the CRTC issued an administrative practice circular in the late seventies which established a MRF ranging from 6 to 18 selections in any week according to the format used.

With the growth of FM receivers in homes and cars and the emergence of the "baby boom" market of young people who appreciated both high quality sound and rock music, it was only a matter of time before many FM stations began to feature rock or contemporary music. The seventies also saw the development of several powerful corporations controlling chains of radio stations such as Selkirk, CHUM and Moffat. While there was no doubt that at the end of the decade AM stations were still dominant in the marketplace, FM stations had clearly established a presence and had been a major factor in the remarkable growth of record sales of rock music throughout the seventies.

The eighties have seen yet more new stations and to such an extent that both the AM and FM bands in major markets are practically full. A significant development in the eighties has been a blending of types of music which has resulted in many AM and FM stations playing many of the same recordings. In 1983, in its Review of Radio, the CRTC simplified the MRF by stating that no more than 18 selections could be repeated in any week except of course for Canadian non-hit music. The requirement now applies to all radio stations.

The other important developments in the eighties have been the growth of the major chains by the acquisition of further stations and the continuing growth of FM radio. Indeed, by the middle of the decade it had achieved dominance in audience size over AM in Eastern Canada. This trend will undoubtedly now continue until the end of the decade.

3 (b) CBC Radio

Through many thousands of hours of music programs extending back fifty years, the CBC has been a dominant force in the development of music in Canada.

In the early days of radio, before the Canada Council and provincial funding bodies existed, the CBC seeded the development of music from one end of the country to the other. Orchestras struggling to establish themselves looked to the CBC for encouragement and support. The CBC combed Canada from one end to the other looking for talented musicians of all kinds and suddenly it seemed possible for musicians to have careers at home because of the broadcasting opportunities which were opening up instead of having to leave for the United States and other countries.

After the second World War music reached a new level of development. Canadian musicians returned home after war service and musicians from other countries moved to the major cities. Music faculties and conservatories expanded in quantity and quality and began to train an emerging generation of creators and performers. Hundreds of popular music artists found outlets in both the English and French services of the CBC. Audiences became attached to daytime weekly programs like The Happy Gang and Les Joyeux Troubadours. Tommy Hunter began his career with a weekly radio show and from the Maritimes there was Don Messer's Jubilee.

In the field of opera, the CBC presented the first Canadian full-length opera Deirdre of the Sorrows by Healey Willan in 1946 and in 1948 it formed the CBC Opera Company in Toronto which in turn helped with the establishment of the Canadian Opera Company.

By 1952 the CBC Symphony Orchestra had been created. Its raison d'être was to perform Canadian music and present music which was infrequently performed by the other Canadian orchestras. Working out of Toronto the orchestra developed an enviable reputation and introduced Canadians to a great deal of music they would not have heard otherwise.

A smaller ensemble was brought together in Vancouver called the CBC Vancouver Chamber Orchestra* and in Manitoba the CBC Winnipeg Orchestra played a vital role in the musical life of the prairies. Later, a further CBC orchestra in Halifax gave an impetus to musical life on the Atlantic seaboard.

The French Radio Network started a chamber orchestra called "Les Petites Symphonies" in 1948 which developed a considerable following across the country. All these orchestras provided opportunities for Canadian conductors and performers which were badly needed..

Young artists like Lois Marshall, Maureen Forrester and Léopold Simoneau were among those actively encouraged by the Corporation.

In popular music Shirley Harmer and Joan Fairfax became extremely popular and young pop performers were discovered on the Trans-Canada Hit

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* The only CBC orchestra which has survived to the present moment.

Parade. Juliette, who came from Vancouver had her own lunchtime show in Toronto. Light concert orchestral programs directed by Lucio Agostini, Neil Chotem and Albert Pratz were in vogue. Dream Street with the Gino Silvi Singers and Norma Locke was escapist musical entertainment and the Sunshine Show from Vancouver, Winnipeg and Montreal enployed a variety of performers. While many performers did not earn their entire living from the CBC they nevertheless depended on it for an important part of their income. Also important to them was the national exposure which the CBC could provide - something which helped many become household names.

In 1950, the eighteen year old Glenn Gould gave his first CBC broadcast, an event which he regarded as a milestone in his career. His entire professional life was associated with the Corporation and at one point he occupied an "unofficial" office in the Music Department in Toronto where he inspired producers, performers and whoever else he came in contact with. By the time he was thirty he had become a legend. This happened not only through CBC exposure but as a result of his numerous recordings for CBS Records and the promotion and marketing which supported them.

Apart from developing music in Canada the CBC brought outstanding musical performances from around the world to Canadians, the most obvious example being the Metropolitan Opera which exists to this day.

As well,there were higlights from festivals such as Salzburg and Bayreuth and orchestral concerts, operas and other musical events recorded on tape from Great Britain, France, Germany, Italy, Israel, Japan and Australia - just to mention a few countries. In terms of diversity, all these programs from different areas of the world made an important contribution to the Canadian broadcasting system.

Jazz was encouraged on home soil. Oscar Peterson first reached a national audience through CBC Radio. In every CBC centre jazz broadcasts became of prime importance and the CBC became an important focus for the national jazz scene. The International jazz world was also brought to listeners through broadcasts imported from overseas and Canadian jazz performers were sent to participate in European jazz festivals.

The CBC became the cutting edge of Canadian cultural development and it was regarded as one of the major broadcasting organizations of the world. Canadian musicians performed at the highest international level but the CBC had very little money to promote them and by the time the mid-seventies were reached it was often said that CBC Radio was the best kept secret in Canada.

Attempts to provide focal points or pinnacles in radio schedules with arts programming had started in 1947 with CBC Wednesday Night which was an entire evening devoted to demanding and challenging programming without commercials. Eventually this became CBC Sunday

Night and later CBC Tuesday Night. All dimensions of the arts were explored and it provided a showcase for Canada's top musical talents.

CBC classical music broadcasts in any year covered a broad range of musics which extended from plainchant of more than a thousand years ago, through the baroque and romantic eras to the most recent notes written by Canadian composers.

A history of music in Canada was produced as a result of a partnership of the English and French radio networks. As more orchestras came into being and established themselves they were supported by the CBC.

The music budget sometimes grew and was not infrequently then cut which made planning a nightmare. Even in those days the need for some kind of long term financing of the Corporation was an urgent matter. The "start-again, stop-again" condition of CBC program planning lost the Corporation credibility with musicians and other performers as well as the public.

By the time the 1960's gave way to the 1970's the CBC had become the leading producer of radio music documentaries in the world. There were documentaries on composers and performers and some, such as those produced by Glenn Gould pushed back the very frontiers of the radio medium itself. Robert Chesterman's documentaries on famous conductors produced in Vancouver also attracted international attention as did Murray Schafer's on the American composer Charles Ives.

In 1944 the Dominion Network, which had been an alternative service to the Trans-Canada Network, came to an end and the CBC experienced the difficulty of scheduling all expressions of popular music, together with classical and other forms of music, on a single network. The situation improved with the establishment of the FM Network in English and French although at the outset the planning of them was largely non-existent. In the early days the entire programming of the FM network was done by two people and one of them worked part-time. To-day these networks broadcast in stereo making them ideal vehicles for the presentation of music. As soon as the FM networks were established, and as soon as the pressures to raise certain amounts of commercial revenue were removed from AM, CBC was in a better position to put together distinctive radio schedules. Because classical music was in most instances a missing link in the Canadian broadcasting system the CBC paid particular attention to it in its stereo services.

By 1965 the CBC was the prime commissioner of works from Canadian composers which it presented in CBC festivals and special concerts in different parts of the country. Composers also worked with Canada's folksong heritage. Harry Somers' Folk Songs from the Newfoundland Outports and Folksongs from New France, consisting of settings of folk songs from New Brunswick, are typical of what was produced at that time. Other composers commissioned were Barbara Pentland and Jean Coulthard in Vancouver, Violet Archer in Edmonton, Murray Adaskan in

Saskatoon. Sophie Carman, Ekhardt Gramatté in Winnipeg. Jean Papineau Couture and Micheline Coulombe St-Marcoux in Montreal and Roger Matton in Quebec.

Due to the CBC, music by Canadian composers of the 19th century was rescued from obscurity and some works were recast for modern performance. Frivolité Canadienne, consisting of scintillating music by the forgotten Quebec composer Vézina was strung together into a concert suite by Godfrey Ridout. It proved to be perfect pops concert material. In all areas of music in the late sixties and well into the seventies, there was a cultural explosion which made Canada a musical force to be reckoned with and our Canadian performers and composers were attracting more and more international attention.

After the centenary celebrations of 1967. 1968 could have been a "flat" year. However, it was in that year that the CBC organized a big scale festival in Toronto called The Music and Musicians of Quebec which was the largest exposure of Quebec musical talent which had been organized up until that time. The CBC festivals in Winnipeg and Vancouver also displayed Canada's musical riches in both popular and serious music as well as jazz and there were special concerts in the Maritimes, Montreal, Banff and other small centres as well.

An example of what can happen when government departments, agencies and others co-operate were the engagements of the Purcell String Quartet of Vancouver at the CBC and in the National Arts Centre in Ottawa, and Radio Canada International in Montreal. After concerts for Les Jeunesses Musicales in Mount Orford, Quebec, the Quartet flew to Great Britain thanks to the Department of External Affairs to give a public recital in London and broadcasts for the BBC. All this was a CBC initiative.

The French Service encouraged chansonniers like Pierre Calvé, Claude Gauthier and Jean Pierre Ferland in Quebec and commissioned works from Canadian composers as well as giving fresh opportunities to jazz performers. As Canadian musical life developed the CBC broadcast concerts from the Vancouver International Festival, Stratford and other festivals which began to spring up across the country. However, music has always had a much lower priority than news, public affairs and sports in the CBC which has meant that while the demands for covering music events of all kinds in both the classical and popular music fields has steadily increased, the budget for music has been eroded over the years.

The CBC has broadcast the greatest Canadian choirs for years such as the Festival Singers (now the Elmer Iseler Singers) the Toronto Mendelssohn Choir, and Vancouver Chamber Choir and the Tudor Singers of Montreal as well as countless amateur choirs of quality.

In an effort to reach young audiences, the CBC worked with universities throughout the country and broadcast recitals of the best artists in the world, including very many Canadians. These on-campus broadcasts came from universities in such centres as Regina, St-John's, Halifax, Charlottetown, Calgary, Wolfville, London, Edmonton, Saskatoon, Moncton, Victoria, Hamilton, Windsor and Brandon.

Many Canadians would never have heard a note of chamber music without the CBC. In 1967, the Corporation's English and French radio networks jointly organized the Chamber Music Festival within the galaxy of international music events at the Place des Arts in Montreal, as one of many special projects to mark Canada's centenary. Chamber music groups have been heard from all the main production centres in Canada for fifty years.

Other kinds of music which the CBC paid considerable attention to over the years were those concerned with the multicultural make-up of a considerable portion of the Canadian population. The Prairie Schooner from Winnipeg was for a long time the flagship series for this kind of programming. Gospel music, various other kinds of religious music, barbershop quartets, old time fiddling, traditional and modern folk, Latin American, children's music, West Indian music, and other forms of music were all extremely important in appealing to different forms of public taste.

Over fifty years the CBC has been a prime discoverer of talent through its auditions and talent competitions which have unearthed some of Canada's most important musicians. (This is dealt with in section C)

3 (B) Description of Music in Radio in the Canadian Broadcasting System

(a) CRTC Regulations

In the CRTC Regulations for the use of music on AM and FM broadcasting there is a detailed description of the musics used in the Canadian broadcasting system and a grouping of them into two broad categories.

There are (1) Music - general
(2) Music - traditional and special interest

These in turn are broken down into sub-categories. For full information see appendix 7.

Of the musics in the system six are overwhelmingly in evidence. These most used musics are:

(1) Easy listening/beautiful music or old style MOR
(2) Middle of the Road (MOR) including contemporary MOR
(3) Adult Contemporary. This includes "pop adult" and the softer side of rock
(4) Contemporary top 40 (on Am stations)
(5) Album oriented rock (AOR). This is mainly concerned with the harder side of rock
(6) Country and Western (C & W).

The musics falling into the Music traditional and special interest category are much less in evidence in the system. These consist of classical music, traditional authentic songs and dances (folk music) authentic improvized jazz and religious music of various kinds.

The majority of private Canadian radio stations have formats which target the six musics mentioned under Music - General to Canadians from coast to coast for literally millions of listening hours in any given year.

Generally speaking stations broadcast a particular kind of music. In fact classified by music format, the biggest single type of station is the Middle-of-the-Road (MOR) grouping. MOR stations constitute about 40% of all stations - almost the same proportions among English as among French-language stations, in each case approximately 30% are AM, the remainder FM. Of the remaining stations (and excepting CBC and CBC-affiliated stations which are not conventionally classified as "music" stations), the most numerous on the English-language side are AM "Country" and AM "Top 40", and on the French Language side, AM "Top-40"*.

While in most cases stations broadcast a particular kind of music there are instances where some have been required by the CRTC to include a certain number of hours of another type of music. This dates back to 1975 when the CRTC FM Policy was introduced. At that time some stations were expected to provide periods for certain musics which were under represented in the system in particular geographic areas.

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* How People Use Radio: A Review of Radio Listening Habits. CBC Research, Ottawa, 1983.

These musics were mostly in the Music-Traditional and Special Interest category. However, recently the CRTC has started to allow the stations concerned to realign their commitment so they can choose a music closer to their principal music format. Inevitably this is going to mean a reduction of the little classical music in the system as it is in general terms the least wanted music by private radio stations.

There is a very particular and worrying problem for Canada concerned with the most popular musics which feed the radio part of the Canadian broadcasting system.

The recordings of these musics and certain hybrids of them which are broadcast on almost all the private radio stations from coast to coast are produced by a very small number of international recording giants. They are Capital-EMI (British), Polygram (German-Dutch) and the others are CBS, WEA, RCA and MCA - all American. These large multinationals are primarily manufacturers and distributors of proven hit music of one kind or another and in the case of Canada, with some notable exceptions, do not play a significant role in the development of either Canadian music or musicians. The creative work of discovering, recording and prompting Canadian musical talent is left to the independent producers and the CBC.

There have already been mergers between recording giants and looking toward the nineteen nineties there are signs of future amalgamations. Roger Wallis of Swedish Radio, who is a well known media forecaster has predicted that there could eventually be only one or two massive conglomerates in the international market place.

Because of the symbiotic relationship between the international giants and the Canadian broadcasting system, without strong, clear and enforced Canadian content regulations on the part of the CRTC and a comprehensive government strategy for radio and recordings, Canadian cultural sovereignty on radio could be a lost cause. Unless there is a real Canadian presence in the music broadcast in the radio part of the Canadian broadcasting system, we will have allowed the programming of our second most important electronic medium to have been taken over by foreign interests. If this appears to be an exaggeration, it must be remembered that by and large music is the engine which drives radio broadcasting in Canada.

3 (b)

The Public Sector

(1) CBC

The CBC French AM (French) broadcasts 30 to 32 hours of music a week out of a total number of 128. As far as CBC French FM Stereo is concerned it broadcasts 149 hours of music a week. In a year this amounts to 7,748 hours. Of these 7,748 hours, 966 are devoted to CBC productions and 6,124 hours are concerned with recordings and tapes imported from overseas from other broadcasting organizations as well as CBC recordings.

Of the 966 hours of CBC productions 730 hours are produced by the CBC French Radio Service and 233 hours are taken from the CBC English Service.

The CBC English AM broadcasts 28 hours of music a week out of a total of 133 hours. These 28 hours include broadcasts of popular music, folk, jazz and classical music. More than half of the few classical music broadcasts used on AM are CBC recordings. Most of the music broadcast on AM is not classical.

CBC English FM Stereo broadcasts 119 hours of music each week out of a total of 168 broadcasting hours. Of these 119 hours of music, about 16%, is given over to "live" broadcasts and 84% is concerned with recordings.

Forty-two percent of "live" broadcasts is Canadian and in programs of recorded music, Canadian content is sometimes as high as 17%. The English Radio Service of the CBC broadcasts major music series from the French Radio Service each year.

As far as regional music broadcasts are concerned, in the French Radio Service these originate in Moncton, Rimouski, Chicoutimi, Quebec, Ottawa, Toronto, Edmonton and Vancouver.

The English Radio Service has regional music broadcasts in Vancouver, Calgary, Edmonton, Regina, Winnipeg, Toronto, Montreal, Halifax and St. Johns. There are of course broadcasts from time to time in Hamilton, London, Kitchener, Stratford, Windsor, Thunder Bay, Saskatoon, Victoria, Banff and many other towns and cities.

Both the English and French Radio Services broadcast a wide variety of musics. Both surpass the 7% CRTC Canadian content regulations on FM for classical music and the English Service averages 15% while the French Service is close to 12%.

CBC English and French Radio AM meet or surpass their 30% Canadian content. We were told by some people that other samples would show that this is not always so. Clearly we could find no proof of this. There is a criticism that Canadian music content is not always spread evenly throughout the broadcast day and there is certainly some evidence of this. Perhaps it is inevitable on FM when overall Canadian music content is in the 12% to 15% range. Similarly we were told that the CBC French

Radio Service does not meet the spirit of the 65% French language requirement for popular music of the CRTC. (See (d))

The CBC is the largest employer of musicians in Canada although its budget is well below that spent on musicians by the major symphony orchestras in the country collectively.*

A F of M

Actual Payments

For the Year Ended March 31, 1985

Radio

Region/Area	Network	Regional	Total
Newfoundland	9	56,000	65,000
Maritimes	443,000	121,000	564,000
Ottawa Area	307,000	77,000	384,000
Toronto Area	1,977,000	22,000	2,019,000
Manitoba	285,000	62,000	347,000
Saskatchewan	52,000	29.000	81,000
Alberta	478,000	78.000	556,000
British Columbia	875,000	73,000	948.000
Québec	2,128.000	104,000	2,232.000
	$6,574,000	$662,000	$7.196,000

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* The total expenditures on musicians belonging to the A F of M by the CBC for all its services, both radio and television in 1975 was $14,059,000. Collectively Canadian symphony orchestras spent $28,800,000.

(2) Two Examples of the use of Music by Provincial Broadcasting Organizations

(a) CJRT Toronto

Although it is someting of an anachronism, CJRT falls into the public broadcasting area.

It is not associated with the Ryerson Institute as generally supposed and is a private non-profit corporation formed with letters patent in Ontario.

CJRT is very much concerned with providing both structured and more general learning as well as providing stimulating programming - much of it jazz and classical music.

CJRT has a total budget of $1,730,000 of which it must raise 43% from the public. The rest comes from the Ontario Government.

The formal education programs called Open College makes it possible for those interested to obtain university level credits and in this way CJRT is a vehicle for those wanting to enter the education stream.

Music is sometimes a part of educational programs. CJRT runs a series of orchestral concerts in the Ryson Theatre in Toronto with innovative programs. The budget for this is $150,000.

CJRT's Saturday morning programs for folk oriented music and blues has a devoted following of 40,000. Classical music programs draw an audience of 100,000 and up. The cumulative audience for the station is 200,000.

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The staff complained bitterly about the chronic shortage of Canadian recordings. Recordings by Canadian labels are if anything over used and extensive use is made of CBC recordings. CJRT says the supply of Canadian recordings must be increased if Canadian content requirements are going to be raised.

Half the staff of CJRT are highly trained professional musicians and the management reminded us that the expenditure on their salaries is part of the station's music budget.

(b) Access Alberta

Access Alberta is a small operation which fills a missing link in the Canadian broadcasting system in Alberta. The Access Network is broadcast on CKUA AM/FM and provides many hours of telecasts which are delivered by satellite to various cable companies. Access operates with a budget of $2.5 million and reaches about 2.5% of the population of the province.

Access broadcasts instructional courses. In the music field Tommy Banks has put together a course concerned with composing and arranging and is aimed at children in grades 5 to 7. Marek Jablonski from the Banff Centre gives a course in piano instruction. Music instruction is being pioneered and it is difficult at this stage to predict what place music will play in instructional programs in the future.

Generally speaking there is no shortage of music in the program schedules of Access. There are programs dealing with the blues, popular music from 1920 to 1955, folk music, the New York Philharmonic and a University Concert Hall, which consists of concerts presented and introduced by faculty members and special guests of the University of Alberta's Department of Music. However, not surprisingly the main source of music programming is recordings and once again we were told that there are simply not enough Canadian recordings available.

Access reminded us that there is a great deal of musical talent available in Alberta. A program called Cultural Crossroads with Tommy Banks as host was discussed. It is a vehicle for Alberta musicians from different cultural backgrounds to come together and perform, each learning from the other. The musics used range from rock, through to country and folk.

A special project is being undertaken. It is a joint venture with Alberta Culture and the CBC to record the Edmonton Symphony Orchestra in light classical music with Uri Mayer as conductor. If the venture is successful Access is hopeful that a number of recordings will be produced.

3 (c) Private Sector

It should be remembered that in private radio live music is infrequently used. When this does occur it usually consists of a concert presentation of one form or another or a talent competition. Sometimes commitments for the use of Canadian musicians are part of the conditions of licence of a private station. For example, CFNY - Brampton spends $160,000 annually on musicians[4] and an examination of the conditions of licences or radio stations will produce other examples.

The development of the Canadian broadcasting system, which let us not forget consists of an overwhelming number of private stations, has presented two major problems to Canadian musicians. Firstly, the growth of FM radio in relation to AM radio means that FM with its lower Canadian content demands is becoming the dominant force in major markets.[5] (On FM the Canadian content required is not infrequently 20% as opposed to 30% on AM). Secondly, the loading of Canadian content by some station into those parts of the day where audiences are smaller, hardly helps the careers of Canadian artists. Furthermore it deprives Canadians opportunities to get to know new Canadian artists. While we did not have sufficient time to investigate this matter we encountered a number of striking examples. If we take the cases of CHUM-AM and CFTR in Toronto we note that the CRTC cited both of them for unacceptable practices inconsistent with Canadian content regulations. In the case of CFTR it was found that between 6 a.m. and 10 p.m. Canadian content was about 25% and between 10 p.m. and midnight it was 67%. In the case of CHUM-AM the figures were 19% before 10 p.m. and almost 100% after 10 p.m. While this is not an indictment of every station nationwide it certainly points out that after 15 years there are still major stations that do not follow the spirit of the regulations.

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[4] CRTC Decision 85-922, SEpt. 27, 1985

[5] A recent BBM survey makes it clear that FM stations are number one in the Toronto, London, Hamilton and Halifax markets. Four of the top five radio stations in Montreal are FM.

There is no doubt that the Canadian content regulations have been successful for without them there would be very little production of Canadian artists on records and certainly no independent recording producer sector as exists to-day. The regulations are concerned with a demand for minimum levels of Canadian music content. Fifteen years later, measures which the government might have takent to assist with the supply of Canadian recordings have still not been introduced. We will address these in the recommendations. However, no matter what measures are introduced to help the supply side of Canadian recordings, a CRTC with the will to enforce Canadian content regulations and thoroughly support the cultural objective of the Broadcasting Act is absolutely necessary.

3 (C) Use of Indigenous Recordings - comparision between Canada and the Use of Music in Radio in Other Markets

In all countries with many private radio stations such as the U.S., the U.K., France, Australia and Japan recorded music plays a major role in programming and even in other countries where the state radio system is the major outlet, recorded music plays an important programming role.

The U.S., U.K. and Japanese markets, as mentioned in the recording chapter, play a majority of indigenous product, although for different reasons. Australia, like Canada, has a content requirement although it is not a regulation but an understanding that 20% local content be played.

In the past, other major markets such as France, Germany and Italy have been protected by language to a certain extent. However, with the growth of technology and the consequent widening of distribution options as well as a concurrent consolidation of distribution patterns worldwide, the picture is rapidly changing. As mentioned in the recording section, both France and Germany are having severe problems with the overwhelming airplay given to Anglo-American product and may well have to look very seriously at a content regulation in the future. There is no doubt whatsoever that if the content requirements did not exist in Canada and Australia, local production would be extremely low if not almost non-existent.

In most territories local production has been a function of language, but with rising costs it is becoming increasingly difficult to produce local language recordings profitably, especially with their limited export potential. An exception to this situation is Spanish which is of course viable in a number of South American markets.

As a result, many non-English speaking artists are turning to English as a recording language in order to have the chance to break into the international market. However, this may well be damaging to individual cultures as, while radio may be playing a lot of local product — and this even now is not always the case -- the local record may increasingly be in English!

This is presenting problems for all countries which are concerned about cultural sovereignty. The United States has long been aware of its dominant position in the international entertainment world. It is prudent to remember what was said in one U.S. study on the ownership and control of the media. Although film is mentioned what is discussed applies to all electronic media.

> "Although films overtly entertain, they covertly teach... In as much as the social and cultural role of the film has always been acknowledged, it is not surprising that many countries are beginning to rebel against the cultural invasion of American media. Nor is it surprising that American media struggle to maintain their foreign markets".[6]

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[6] Compaine, ed., Who Owns the Media?

It has taken some time for many countries to understand that their cultural sovereignty is in danger and within the next five years we will see many of them put measures in place to protect indigenous cultural industries. Because Canada shares a border with the United States, the eyes of the world are on us and the measures which Canada takes to protect its cultural industries may well become models for similar action in other countries.

3. (D) Standardization of Radio Stations and Their Sound Monitoring by CRTC-as a Prerequisite for Simple Effective Regulations

As a result of a recent CRTC consultation process, and the revision of programming formats two key formats have evolved. Adult Contemporary which is about 70% soft pop or rock and album-oriented rock which is about 70% hard pop or rock. Many other types of music are of course played by radio but these are the two formats which are the most successful in pure numbers and which are in direct competition for the same audience.

From a sales point of view, this approach makes a lot of sense, as the present 19-48 age group contains 48.6% of the population: however it makes perhaps less sense in terms of the development of Canadian culture. At the recent 'Record' conference in Toronto, an MCA vice-president complained that radio is concentrating very heavily on the established major artists and is devoting less and less airtime to new and upcoming artists. As a result he worried about the emergence of new talent five years down the road.

In the Canadian broadcasting system there should always be room for new talent and there should be enough diversity within the system to give it scope to develop. Certainly, at the moment it is undeniable that there is a very considerable focus in the system on a limited range of music formats. This has come about because of the dynamics of the international market place of the recording industry and those who control them. But will this situation remain? That is the question.

If too many stations play the same kind of music it is probable that the law of diminishing returns will start to change the situation. Either a large number of stations will get small audiences or a few stations will do well and the others poorly. This in itself should make for a change toward diversity. The CRTC with such instruments as the condition of licence and promise of performance should be able to make appropriate moves to strengthen diversity within the system by bringing about balances between stations with different music formats in particular markets. It is also in the position of being able to revoke licences when justified.

However, without a greater priority given to monitoring, the CRTC is hardly in a position to know the true performance of Canadian radio stations in terms of the particularities of diversity with which they are concerned and their compliance with Canadian content regulations.

3 (E) The Role of the Private Sector

As has been stated elsewhere, the future of private radio in Canada is bound up with the future of the Canadian recording industry. While private radio is of necessity continually concerned with the making of profits it also has responsibilities toward Canadian performers and creators. As far as Canadian content is concerned, it is not just a matter of meeting the letter of the Canadian content regulations of the CRTC, but their spirit as well. It should also be remembered that CRTC regulations set minimum levels of Canadian content. Canadian content must be evenly distributed throughout the broadcasting day for it to be able to have any real presence in the Canadian broadcasting system. While it is true that most private broadcasters have been deeply concerned about the shortage of Canadian recordings a number of them have been also extraordinarily concerned with trying to reduce the Canadian content demands of the CRTC.

Clearly the way to ensure a stronger Canadian broadcasting system in the future is for all players to work together to increase the supply of Canadian recordings rather than to reduce the demand for their use. The licences of private broadcasters have been given to them by the people of Canada "in trust". Licensees should fulfil their obligations to the people of Canada and allow them real and not token access to Canadian performers and creators or their licences should be revoked. Undoubtedly there are other entrepreneurs who would be grateful to have the opportunity to enter the radio field and play the game by the rules in place. A recent initiative of the CAB and the recording industry, called Class of '85 is a welcome development. It is an industry wide marketing campaign to promote Canadian recordings throughout Canada.

3 (F) The Public Sector's Role as a Broadcaster of Canadian Recordings

As the principal public broadcaster in Canada it should be expected that CBC will exceed the Canadian content regulations because the latter are concerned with minimum content and this is indeed the case.

With CBC Radio AM English, music broadcasting accounts for only 21% of all programming. This amounts to 28 hours a week out of a total of 133 hours of programming.

Clearly CBC Radio AM English is primarily concerned with the spoken word since it makes up 79% of all AM programming. In other words CBC Radio AM English has become overwhelmingly an information network.*

CBC management takes the view that the primary distinctiveness of CBC Radio AM English is in its spoken word programming over 95% of which is Canadian.

Music on CBC Radio AM English is often used to support and pace spoken word programs. It was pointed out to us by the CBC that a prominent program on CBC AM English like The Canadian Top Twenty is there to inform listeners what hits are on top in any given week. If only 2% are Canadian hits then the program cannot be 30% Canadian. Similarly Finkleman's 45's, a program of popular music of the 50's and 60's reflects recent music history. It can only present the music that was produced in those periods. Once again the CBC pointed out that this kind of program cannot by definition be 30% Canadian.

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* CBC AM English - the information network is available to 99% of the population.

CBC FM Stereo - the performance network reaches about 70% of Canadians.

In order to undertake research for this paper we consulted many highly distinguished professionals working in various areas of music in the electronic media and more than a few feel that the CBC is not playing a sufficiently focussed leadership role in the music area.

As far as recordings are concerned this criticism relates to CBC's use of Canadian recordings and the kinds of programs which are vehicles for them. Colleagues who have an x-ray view of music in the whole broadcasting system feel that it is imperative that the Canadian music content on CBC should rise during the next five years. The CBC English Service is committed to increasing the quantity and quality of Canadian recordings over the next five years but it is essential that there be appropriate programs for their airing.

Several colleagues mentioned The Canadian Top Twenty and Finkleman's 45's. They feel that programs which by their very nature limit the possibility of exposing Canadian music and musicians have no place on CBC Radio.

We also heard many complaints about Sept Heure Bonhomme and the series which has now replaced it called Le cri du Cameleon on CBC Radio AM French. We were told that on weekdays these series provided a steady diet of US rock with too little attention paid to Canadian artists. However, this criticism has been somewhat overtaken by events because in the fall of 1985 Le cri du Cameleon started including more Canadian recordings. It is our understanding that the producer of Le cri du Cameleon was simply trying to bring in as large an audience as possible for the Corporation in a highly competitive environment. In dealing with the role of the public sector we repeatedly came up against conflicting views as to whether or not the Corporation should lead by exposing Canadians to that with which they may not be familiar, or act as a follower by giving them whatever is sure to engender the largest possible audience.

Certainly, the Broadcasting Act does not make this clear. In trying to be all things to all people for so many years the CBC with its hopelessly inadequate delivery system has been forced to tilt with the impossible.

In our view the CBC cannot be put into the position of being simply a follower. Clearly it must lead at least a substantial part of the time and in music this means it must be the prime exposer of Canadian music and musicians. This in turn relates to the larger problem of redefining in as unambiguous terms as possible what the role of the Corporation is within the Canadian broadcasting system. Clearly if CBC Radio AM English was to increase its Canadian content to 50% over five years, given that the amount of music on average each week adds up to only 28 hours, the Corporation would be broadcasting 14 hours of Canadian music. The CBC makes use of "live" broadcasts of popular, folk, and some classical concerts from all regions in the country on CBC AM so together with using (and repeating) an increasing number of Canadian recordings and "in house" cassettes the objective of 50% Canadian music content does not seem unrealistic.

There also is no reason why the CBC Radio AM French could not achieve a 50% Canadian music content at the end of 5 years if certain recommendations listed at the conclusion of this study are put in place.

3-(G)

The Public Sector's Role

English/French Cooperation

English and French Radio musics cooperate on the following projects:

1. Music Coordination Committee: this committee is composed of;

Heads of Radio Music, English and French
Heads of Television Music, English and French
Head of Recorded Music, RCI

This committee meets quarterly, more recently biannually, to share information, discuss exchanges and co-productions.

2. Three CBC sponsored competitions, jointly organized by English and French radio. Young Performers, Young Composers and Amateur Choirs.

3. Co-production of CBC 50th Anniversary concert at NAC planned for November 1, 1986 which will be a survey of Canadian composition over the past 50 years. The concert will be offered to EBU members. French and English music departments also work closely together on other gala and special occasion concerts such as concert presentations at Rideau Hall.

4. Regular exchange of musical events. CBC French records both the Montreal and Quebec Symphony Orchestras both of which are broadcast on English Radio. CBC English Radio records other major Canadian orchestras which in turn are broadcast on French radio.

5. CBC Radio French broadcast coverage of the Bach International Piano Competition last May. They will broadcast coverage of CBC Radio English's Banff International String Quartet Competition next April (1986).

6. CBC Radio French has asked for all Command Performance on CBC Radio English. Furthermore, Organists in Recital regularly takes programs produced by French service.

Music Chez Nous is a series broadcast on English Radio which repeats the best of Quebec recitalists and chamber musicians.

All this indicates that there is a constant exchange going on between the English and French radio services. However, there is still scope for more. With 85% of the music on CBC FM services consisting of foreign content, CBC FM does not sound like the national broadcasting service of Canada.

3 (h) Import and Export of Music Programs*

CBC Radio, both English and French, import special music projects from Europe, the United States and sometimes elsewhere. Through the European Broadcasting Union (EBU) and the Communauté des radios publiques de langue française (CRPLF) and the Organisation internationale de radio-télévision (OIRT), many distinguished programs are obtained for the enjoyment of Canadian listeners. The greatest user of this material is CBC Radio French. This activity reflects the fact that the CBC is part of a family of international public broadcasters. However, it is clear that the CBC is more concerned with importing foreign material than exporting Canadian programs. This imbalance is not due to any lack of intelligence on the part of CBC staff. It is due to the additional costs of paying musicians step-up fees and lack of a proper exporting mechanism for particular kinds of music materials. There is a good deal to be said for bringing international music events in popular, classical and other fields of music to Canadians. After all, in a certain sense music is international and this kind of programming is a welcome relief to the constant presence of foreign recordings which are such a characteristic of the CBC FM services.

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* In 1984 CBC Radio French exported 53 hours and 30 minutes to the C.R.P.L.F. and 132 hours and 30 minutes to the E.B.U. In the same year it imported 114 hours and 38 minutes from the C.R.P.L.F. and 555 hours and 30 minutes from the E.B.U. and the O.I.R.T.

3 (i) Use of Live Music in Radio Drama and Themes

There has been a substantial increase in recent years in the use of original, CBC-commissioned, material both as incidental music to radio dramas and as theme music to major regularly heard programs on both the Radio and Stereo schedules.

Radio Drama:

This year 2/3 of all CBC Radio Dramas will use original music. These dramas include all episodes of Vanishing Point (7:30 p.m. Friday, Radio Network), 13 episodes of the new series Cranks (Stereo Theatre 7:00 p.m. Sunday, Stereo network, Sunday Matinée 4:00 p.m. Sunday, Radio network), 100 episodes of Morningside Drama (weekday mornings, 11:45, Radio Network).

Music for Radio Drama has been composed and performed in Halifax, Toronto, Montreal, Vancouver and Calgary. 15 different composers have been commissioned and music sessions have used up to 23 different musicians.

The use of original music for radio dramas is increasing for two main reasons:

1. it is a CBC performance programming goal to increase use of Canadian creative and interpretive artists in all fields.
2. original music facilitates use of CBC Radio dramas in supplemental markets - both foreign broadcast and cassette sale. Original music can be contracted for further-use markets and results in more profitable further-use transactions for both CBC and Canadian musicians and composers.

3 (j) Theme Music

Over the past three years there has been a steady increase in the use of original CBC-commissioned themes for network News, Sports, Current Affairs and Features programs. This music is vital to program identification and can often give a composer his largest and most constant audience.

The following programs all use CBC commissioned themes and stings (music bridges): Morningside, As It Happens, Sunday Morning, The House, The Radio Show, State of the Arts.

In addition CBC is currently in the process of selecting a series of original themes for all CBC Radio news broadcasts, a total of 47 newscasts a day and The Entertainers. Nine different composers have been commissioned for these projects.

The Most Expensive Music Programs

Opera and Choral Broadcasts

3(k) Opera

English radio has been able to broadcast four to five Canadian opera productions each year. In the past three years, however, CBC has substantially added to the number of broadcasts of Canadian opera productions through the involvement of Texaco Canada with the Canadian Opera Company.

The Canadian Opera Company has become an independent opera producer thanks to the assistance of Texaco Canada. CBC Radio (French and English) license one broadcast of each opera from the COC and thereby add an additional 6 broadcasts of Canadian opera productions to their opera seasons. Under this arrangement, CBC does not own the rights to these productions.

If sufficient funds can be found CBC would like to expand the number of different Canadian opera companies represented in CBC broadcasting schedules. The goal is to reflect the best of Canadian opera from coast to coast.

Substantial increases in the numbers of Canadian opera productions broadcast would be dependent upon the involvement of Texaco Canada or another interested corporation. Texaco has expressed interest in principle in assisting other opera companies in broadcast production and negotiations are continuing.

3 (1) Choral

Radio broadcasts and recordings of large choral ventures are extremely expensive. Under the terms of current ACTRA and A F of M agreements, it would cost approximately $40,000 to produce a record involving the Toronto Mendlessohn Choir (approximately 200 voices) and a full symphony orchestra. Commercial underwriting properly contracted could pay for 100% of major choral recording projects.

The average cost of a broadcast of a similar venture (e.g. Bach's St. John Passion) would be approximately $35,000. CBC Radio currently broadcasts three to four large choral projects each year. Radio music budgets have not been able to accommodate additional broadcasts on a regular basis.

3 (m) Marketing and Promotion of CBC Radio Music Programs

CBC Radio Music programs are promoted and marketed as an integral element of the CBC radio service. This season Radio mounted a generic advertising campaign based on two "hinge-head" characters. These characters appeared on television, in print, in outdoor advertising, and on radio. The characters were used to highlight different aspects of the CBC radio service including radio music. The hinge-head caption highlighting music read, "CBC Stereo: For the Sound Mind" and featured a cartooned symphony conductor emerging from the open hinge-head. It was well received.

Specific programs receive low cost promotion (press release, personal contact) on an ongoing basis. CBC Radio promotion budgets do not allow for paid advertising. It is worth noting that there are now only two publicists to promote both CBC networks. A year ago there were five.

There have been exceptions. CBC Radio's "Celebration of Genius", commemorating the 300th anniversaries of Bach and Handel, was given special promotional funding. The special promotional campaign for Bach/Handel included newspaper and magazine advertising; distribution of specially produced flyers; and a handsome multi-coloured promotional kit.

These exceptions, however, are increasingly rare and are now restricted to special activities such as the Young Composers and Young Performers competitions, events that occur every two years.

3 (N) The Public Sector's Role as a Discoverer of Talent

CBC Talent Competitions (Music)

For many years the CBC English and French radio services have been prime developers of Canadian musical talent. The CBC Talent Competition is really four competitions in one and has keyboard, vocal, winds and string categories. For more than 25 years it has been bringing brilliantly gifted young performers to light. Claude Corbeil (baritone) Janina Fialkowska (pianist) John Kumera Parker (pianist) Arthur Ozolins (pianist) Judith Forst (mezzo-soprano) James Campbell (clarinetist) and Gabrielle Lavigne (soprano) are but a few names that come quickly to mind.

It is true to say that many of the most distinguished Canadian musicians working in most of the main music centres from coast to coast were discovered by the CBC Talent Competition.

Both English and French Services started a competition for amateur choirs which has discovered the best choirs in the country. The CBC Vancouver Chamber Choir had its career launched through this competition.

Again working together both the English and French services started the CBC competition for young composers. However, it must be quickly added that this competition was also made possible by the participation of the Canada Council and all the provincial funding bodies across the country. This competition has now launched the careers of numerous

Canadian composers. Both the CBC Englsih and French radio networks are important in the field of talent development - through the auditions which are held for musicians each year. The problem is that the CBC, through financial considerations, a limited distribution system and present program policies, is restricted in the amount of Canadian talent it can use.

3 (O) The Public Sector's Role in Relation to Canadian Music

At one time the CBC English Service was the most important commissioner of Canadian composers and paid very considerable attention to Canadian music. However, the Canada Council and the Ontario Arts Council have developed into the foremost commissioners of Canadian Music. On average, the CBC French Service commissions about 10 composers a year and the English Service about 13.

It should be added that within classical music is a wide spectrum of music, from the most toe tapping to the avant garde. Because Canada, unlike Italy, Germany and many other countries from the old world does not have a thousand years of music to fall back on, Canadian composers in all their diversity of genres and styles must be allowed to make a solid body of Canadian repertoire. This of course means that they must stand a chance of making a living with their profession and that they should be able to reach the public through the Canadian broadcasting system.

Canadian composers of classical music have been extremely critical of the CBC because they feel they now have very little access to the Canadian people through the national broadcasting service. It is as well to note that in the last twenty-five years - partly due to the initiatives of the CBC - Canadian music has achieved such international acclaim that it is considered a major force in international cultural life.

The Corporation keeps insisting that it is not the Canada Council and that it can only use Canadian music in relation to its policies and finances as a public broadcaster. Furthermore, it is well known that the CBC is anxious to have satellite-to-cable classical music networks which would be able to pay more attention to Canadian music. However, composers so distrust the CBC that they are not willing to wait for this development. They insist that they are not just asking for commissions and want CBC to pay more attention to Canadian music which has been around for a long time gathering dust.

The Canadian league of composers, the Canadian Music Centre and the Canadian Music Council have been saying for years that there are thousands of works by Canadian composers from which the Corporation can choose quality music to fit a variety of programming formats.

Unfortunately CBC producers are in general not avid users of the more than six thousand scores of Canadian composers in the Canadian Music Centre. However, in fairness to them it must be said that some of the series in CBC schedules cannot be described as ideal vehicles for Canadian music.

In the past, CBC Radio was an initiator of "missing link" music events. CBC Radio English, organized music festivals across the country which gave great access to both established and emerging Canadian composers as well as to Canadian performers in all parts of the country. To-day, CBC Radio has become primarily a reflector of music events arranged by other organizations. Obviously this is a much cheaper way of paying for music programs.

By moving so much in the direction of being a reflector the CBC is no longer the driving musical force in Canadian cultural life which it once was. What is undoubtedly needed is a more appropriate balance between being an initiator on the one hand and a reflector on the other.

The attenuation of the CBC's role in music has been brought about not through ill will, but by lack of money, developments such as the increased importance of the Canada Council and some of the provincial funding bodies and a change in direction by CBC management.

Canadian composers fear that because their access has already been reduced they will be almost unrepresented in public broadcasting as we move toward the 1990's. This nervousness seems to be largely confined to the CBC English Service. The CBC French Service and Radio Canada International with its historic anthologies of recordings by Canadian composers are very sensitive to the achievements of Canadian composers on the one hand and the need to give the public access to Canadian music on the other.

In speaking to the people concerned in the English Radio Service we were made aware of their desire to pay more attention to Canadian music both in general broadcasting and in future plans for recordings. They have already contributed a hundred thousand dollars to the cost of Centredisc projects and supported numerous other projects concerned with Canadian music.

It is obvious that if the CBC has a diminished role as an initiator of music projects and is not actively involved in designing programs with Canadian resources, it is in a weak position in bringing about a meeting ground between Canadian music and Canadian audiences.

With this in mind we would like to suggest that the CBC be given the financial resources necessary for it to initiate more programs and recordings which pay attention to Canadian music. As well, we would like to suggest that the CBC accord a greater priority to Canadian music.

3 (F) CBC Radio Policies and the Development of Music Within The Canadian Broadcasting System

In recent years both the English and French Radio Services of CBC felt they were coming to a crossroads. The Canadian broadcasting system had undergone profound changes and Canadians were being offered more and more choices in terms of what they could listen to and watch. Both services wanted to be more distinct and relevant to Canadian society. After a lot of soul searching both services acting independently wrote reports on which road they should take in the future.

The most controversial changes to the services are confined to CBC Radio English where there is a marked trend to reach younger audiences and dull the edges between the public and private sectors of the system. Interestingly, CBC French Radio did not choose this approach and particularly on FM Stereo is consolidating its position as a provider of classical music* and other kinds of programs which generally speaking have few parallels in the private sector.

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*A research study showed that among French speaking Canadians across Canada, after popular music, classical music is the most preferred. This interest was sustained by 53% of the respondents. There was a lesser interest in musics such as jazz, blues, country and western, new wave and disco. Of the listeners to the CBC French Radio Service, 77% of the respondents said they prefer to listen to classical music. It is also interesting to note that of the non-listeners to the CBC French Radio Service, 48% also gave classical music as their preference. Les Francophones et la radio - et plus particulièrement la radio AM françaises de Radio-Canada. Services des Recherches à la provision des Services français, Radio-Canada September, 1983.

CBC Radio French

While CBC Radio AM (French)* has become primarily an information network. CBC Radio FM (French) is not trying to bridge the gap between CBC and commercial stations. The report which was used as the basis of deciding which route to take into the future** opted for a distinct role for FM stereo by stressing classical music and other specialty musics which are not well represented in the Canadian broadcasting system, as well as other programming generally more demanding than found on private stations. In commenting on this role the report says:

"Writers, playrights, intellectuals from all fields find their outlet on cultural radio. Thus their work becomes available to the public, regardless of class and fortune. This is how radio brings creators into contact with other citizens, giving full and immediate meaning to the democratization of culture.

Among the media, FM radio is unique. Television, whether public or private, cannot perform these essential duties. Nor could private FM radio stations dedicate themselves to such specialized functions. Our FM radio, as it is with its present intentions, is an institution of prime importance in French Canada.

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*CBC French AM averages between 30 and 32 hours of music a week and CBC English AM about 28 hours.

**La Radio Publique
Les réseau français de Radio-Canada
Passé - Présent - Avenir CBC Montréal, April 1984

We do not wish to change its tenor in the hope of attracting a larger audience. Other things can be done to increase the audience, to appeal fully to the natural audience of this kind of radio. Other means can be found to make it available, accessible and open in its content, form and distribution methods. But that does not mean changing its tenor; it means pursuing its development. If CBC FM radio were to change its tack, to water down its content, to appeal to the same audiences as popular radio, we feel that it would be a mistake for the radio service itself and an incalculable loss to the community.

The CBC was nevertheless quite aware, from the early 1970s, that classical music is not the best-selling item in record stores. It also knew that drama was less popular on the air than variety shows. And it knew that commentaries, essays and documents dealing with literary works would be listened to less than programs featuring small talk. By making the choise it did, the CBC could not expect to be a popular success as it might have been if it had chosen a more general content. There are many levels of popularity. It could even be claimed that each genre has its own popularity.

There would be cause for concern if the cultural program discouraged listeners of goodwill, if the programs were the product of a single cultural school. Then people could talk about insularity and ivory towers; then they could find unflattering terms to describe this kind of radio. But the fact that it draws largely on classical music does not make it impervious to contemporary music. The fact that it celebrates literary anniversaries does not mean it is closed to today's creations, new trends, recent appearances and other current developments. This radio service makes more room for creation than any of the others. Those who claim it is too oriented towards the past have really not listened to it. For not only does it report on the present with in-depth analyses, on the widest possible range of subjects, but it also commissions material, thus running the risk of receiving works to disturb traditional esthetic habits.

These are not the acts of an institution stuck in the reassuring traditions of the past or in the comfort of cosy intellectual circles. The cultural adventures of this radio service are diverse enough to interest thousands of individuals eager to reflect on some aspect of the world. Creation and expression give rise to reflection. This is the way in which FM radio fulfils its mandate to inform, enlighten and entertain with special emphasis on enlightenment, of which cultural programming is an excellent source."

CBC Radio English

Individuals we spoke to about the current use of music and musicians by the CBC English Service felt that this subject has to be looked at within the wide context of the structural changes taking place on both AM and FM services.

We found that the articles of Mathew Fraser in the Globe and Mail were frequently referred to. On July 6 this year Fraser took a long hard look at the changes which had past been announced to the fall schedules of the CBC

AM and FM networks. He said, "over at CBC Radio there's a revolution erupting outside the glare of controversy Margaret Lyons, the tough-minded vice president of CBC English Radio, prefers to call it 'evolution' or 'keeping up with the times'.

Starting this fall, CBC Radio will hit the airwaves with a new, glitzy persona designed to shake off its stolid, elitist image and capture the young baby boom audience. But while the public network may win over the Yuppie generation, critics say the CBC is not only abandoning its loyal, older audience, but also defaulting on its traditional role as the provider of intelligent, cultural programming, which private radio stations refuse to do". 'It's absolutely arrogant to say that the majority of Canadians should go fly a kite', says Lyons, the impressario of the programming overhaul. 'A public corporation like the CBC is not like an artist sitting in a garret. We want to reach more people. We want our taste range and our age range to be broader. Right now our appeal is too narrow. There is too much classical music.'

When the shake-up is over most of the information shows will be switched over to the AM network and music programs will go over to FM. With chat in mono and music in stereo, a flashing roster of new shows will replace old programs." "In music many of the classical programs on FM will be turned into light easy-listening shows." "Critics of CBC Radio's cosmetic surgery says Lyons, typically pandering to popular tastes, is turning CBC Radio into The Yuppies Network." Her supporters on the other hand, argue that the changes are long overdue in a public network that's out of touch with the majority who pay for it.

In the former camp is Harry Boyle, the veteran broadcaster and former Chairman of the Canadian Radio Television Telecommunications Commission. 'It's ridiculous - they've spent so long creating something excellent, and now they're turning around and destroying it'.

Boyle maintains its the CBC's duty to serve audiences that aren't served by private stations, not to merely mirror private radio formats. The changes are not innovation, which is what the CBC should be involved in. 'They're not moving forward-they're moving toward the status quo. And that's a retreat'. Lyons doesn't take umbrage at comparisons with private radio stations. 'There is a huge gap between the CBC and CHUM', she says referring to Toronto's well known pop station 'And we're going to fill that gap.'

Ironically, CBC Radio is being popularized at a time when even the most vigorous CBC - bashers concede that the public radio network is a superb service as it is. In the wake of the federal Government's $75 million cut from the CBC's budget, CBC Television has been under attack for airing too many soft, escapist shows, such as Dallas. Yet CBC Radio, always praised for avoiding the pap-trap, is now sedulously aping the private middle-of-the-road stations".

Fraser goes on to suggest CBC Radio is uncomfortable with the very word "arts". Quoting Donna Logan, Director of Information Programming he added that she had said, "The word 'arts' has a certain connotation". "It's too elitist". Margaret Lyons agreed "The word 'arts' won't appeal to a younger generation. It is too narrow."

While conceding that "perhaps it's time for CBC Radio to broaden its appeal and reach the taxpayers who bank roll the public network," Fraser commented, "Even so, there is a paradox at the centre of the CBC's plan to widen its scope. While expanding its format, CBC Radio is in fact narrowing its focus - fragmenting programs into an assortment of attractively packaged boutique shows, fine tuned to perceive tastes of audience segments identified by the pulsing antanae of demographers.

CBC Radio may attract more listeners this fall, but the price may be losing the qualities that have made the public radio network a distinctive services for so many years".

On August 21, Mathew Fraser reported on a special press conference which had been called by Margaret Lyons and her two program directors to reply to criticism of changes to CBC radio programming. He said, "CBC Radio executives spoke out yesterday in defence of their biggest programming shakeup in 15 years, denying recent reports that the English AM and FM networks are being redesigned to appeal to the yuppie generation."

CBC Radio vice-president Margaret Lyons, announcing the new fall lineup, firmly denied the networks were chasing a young, upscale audience. She conceded, though, that she wanted to reach a younger audience and that CBC Radio must 'change and continually review before people give up on us.'

The controversial changes affect 45 hours of programming - and include the cancellation of several mainstay programs, such as Our Native Land and Anthology, the literary show created by Robert Weaver.

Lyons was accompanied by her two program directors, Ron Solloway and Donna Logan, at a press conference hooked up by video to 10 cities across the country. Solloway said the conference was held to counter 'negative reports in the press' about programming changes at the networks.

Lyons said that 'improvements' will be made in four areas: coverage of the arts; in 'fields of interest and concern in the daily lives of Canadians'; extending the scope of 'mainstream' programs; and putting programs at more convenient times to attract more listeners. A new Sunday show called State of the Arts will be heard on both the AM and FM networks, compressing the arts coverage removed from Stereo Morning and Anthology."

Mrs. Lyons stressed that the changes being brought about would improve coverage of the arts and that 'The new schedules are not going to deprive our traditional audiences of the radio that they have loved and been loyal to for the past decades'.

As stated earlier, the changes in the CBC Radio (English) schedules are based on a major report called The English Radio Development Project. The trend in CBC Radio English toward a type of MOR programming in commuting and other program periods is not surprising in the light of what was said in this report.

In discussing listeners and the problems of reaching enough of them it pointed out that the CBC share of weekly circulation had fallen 7% since the Meggs/Ward Report of 1970. The Meggs/Ward Report had formed the basis of the development of CBC Radio since 1970.

To make this clearer, the Meggs/Ward Report had claimed in 1970 that, "27% of all Canadians who use English language radio, tune in CBC programs at least once a week." By this time of the English Radio Development Project the 27% share had fallen to 20%.*

The Report says about listeners **"If we are to win them back, it is important to know where they have gone, or at the very least to know where the existing Canadian radio audiences spend most of their listening time. Half of Canadian listening is to AM and FM middle of the road (MOR) stations. The music formats and personalities are predictable, dependable, and consistent. - Listeners to CBC AM and FM spend considerable time with these stations, often more time than they spend with us.

We would be foolish to ignore this fact. MOR radio is the dominant fact of Canadian broadcasting and will continue for a while - Then there are four further major categories of stations which are about equally divided in listenership, but with the FM categories in the ascendant:

xx FM Easy Listening

xx FM Rock

xx AM Top 40

xx AM Country

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* The English Radio Development Project

** Ibid

CBC-FM listeners appear to be vulnerable to the blandishments of FM easy listening and MOR stations. Many CBC-FM listeners are also avid listeners to CBC AM. The large baby boom generation is spending most of its time with FM and AM MOR stations, but also with AM Top 40 and with FM Rock stations, and increasingly with AM country stations. This generation is peculiarly immune to both CBC AM or FM, except for the most highly educated component.

If there is any consolation to be taken it is that succeeding generations of Canadians will be increasingly well-educated. To date, about a third of the well-educated have spent at least part of their listening time with CBC AM and FM stations, although only a quarter of them do so regularly. The baby boom generation, however, is giving us warning that this ratio may not continue automatically."

The report also notes: "There is a myth that Canadians have a profound interest in jazz. They do not. Our FM fare would indicate that there is a great demand for classical music and little demand for light music. The opposite in this case."*

It is clear that the dilemma for CBC Radio (English) has been what to do about a falling audience share. The trend towards a type of MOR programming began as a result of the Meggs/Ward Report. It was a light classical MOR.

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* The English Language Radio Development Project

However, this lightening of the music in the commuting periods and other parts of the FM schedule has now been made even lighter with the introduction of conventional MOR music mixed with very short and generally light classics.

Clearly, the management of the CBC is wise to worry about reaching an appropriate number of Canadians. The problem is in these days of fragmented audiences what yardsticks should be used to achieve this end? Should the same yardsticks be used by both the CBC and the private sector? Should the personal use by Canadians of the increasing number of recordings made or supported by the CBC be measured? Is the audience numbers game the criteria on which the success of CBC programs must be judged? Are there other ways of measuring the success of programs? Does the CBC's role have to take into consideration balancing the various musics in the system? Does the CBC have to play a complementary role within the system? If so, who will clarify this complementarity?

The Task Force should sympathize with CBC Radio English management in turning to the mandate of the CBC for guidance. As is well known, the Broadcasting Act is notoriously unclear when it comes to the CBC mandate. The CBC people concerned with putting the English Radio Development Report together struggled to take direction from the mandate and like everyone else before them ended up frustrated and perplexed.

In dealing with Section III, "A balanced service of information, enlightenment and entertainment," they asked "What is information?", "What is enlightenment?", "What is entertainment?" and concluded they mean different things to different people. Similarly in coming to grip with

"For people of different ages, interests and tastes" they concluded that the Act does not say the CBC "must appeal to audiences of every age interest and taste - only to different groups". The study then concluded, "The defining of those groups in the intense competition of the media marketplace is our most staggering challenge in the years ahead".*

Clearly, the English Language Development Project has concluded that audience reach can be increased by winning over the "baby boom" group. But what about other audience groups and their needs? From CBC Research we know that the Canadian population is experiencing slow growth and is aging. As a nation Canada will look somewhat different in terms of its population in the year 2000.

Between 1986 and 2000, the 20-34 age group, which is now 27.1% of the population, will decline to 20%. On the other hand, the 35 to 49 age group which is now 19.5% will grow to 23.4%. Similarly, the other older age groupings of 50 to 64 and 65+ will also grow.** Particularly significant is the decline in young adults between now and the end of the century. However, at this moment in time, CBC Radio (English) is moving in the direction of winning over younger listeners because at least in the short term, it appears to be the main road to serving a wider number of Canadians and achieving greater relevance to Canadian society.

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* The English Language Radio Development Project, CBC

** CBC Audience Research Report, Ottawa 1985

If CBC makes shifts in its programming concerned with perceived changes in audience demographics will certain groups be inevitably served less? If so, will their needs be accommodated by the private sector of the Canadian broadcasting system?

All this has implications for the use of various musics by the Corporation. It also points to the fact that for years the CBC has been straining to be all things to all people while its financial resources have declined to an alarming degree. Furthermore, with only two radio networks aimed at English speaking audiences and two at those who speak French, it has proved almost impossible to address so many constituencies within the framework of so few schedules and achieve audience expansion at the same time. Clearly, the largest number of listeners to radio in Canada are conditioned to listening to set format or single-music-stream stations. As proposals to establish CBC classical music and Youth/Popular music radio channels have little hope of being accepted by the President and the Board of the CBC because of the priorities of television and shrinking financial resources, CBC Radio (English) has "bitten the bullet" and started implementing whatever recommendations made in the English Radio Development Project are possible at the present moment.

We have spoken about two different approaches to shaping CBC radio both now and in the future. But how have Canadians responded to them? The following will give the best indication available.

The Share of Anglophone Listening in CBC areas*

Monday to Sunday

	Fall 1984	Spring 1985	Fall 1985
Mono	8.2%	8.0%	8.5%
Stereo	2.3%	2.3%	2.5%

La part de l'écoute de Radio-Canada Chez les francophones*

Lundi au dimanche

	Automne 1984	Printemps 1985	Automne 1985
AM	6.1%	8.5%	7.8%
FM	2.4%	2.9%	2.6%

Does this mean that the approach of the English Service is more viable than that of the French Service? In fact, it is really too soon to arrive at hasty conclusions. The CBC French Service has even fewer financial resources than the English Service and it has its own particularities. It is also a matter of resolving short term and long term approaches to the future. In any case, without an expanded delivery system and a dramatically changed role in the area of recordings, the future of CBC Radio, both English and French, is not assured.

Out of all this several things strike us:

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* CBC Audience Research, Ottawa, November 29, 1985

1. Because the CRTC has given so much weight to private radio and the popular music formats with which it is predominately concerned, the CBC must be able to add further satellite to cable services to the radio services already available to bring about a better balance in the system.

2. The CBC must expand its recording activities together with Canadian independent recording producers. A CBC/independent recording producers' committee should be set up to see in which ways the CBC and the independent producers can work more effectively together.

It must be remembered that every time a CBC recording is played in someone's home, or on a cassette recorder or compact disc player, the audience reach of the CBC is extended. Similarly, quite apart from the Corporation's use of its own recordings, every time a private station plays a CBC recording or one which CBC caused to be made by an independent producer, the audience reach of CBC is again extended.

3. The feasibility of establishing a combined English/French Recording Production Department to serve all the radio services of the CBC (both English and French) should be investigated. After all, the majority of CBC music programs (both English and French) are made up of recordings for which there is not sufficient Canadian content. Because the number of recordings from all sources being made has declined, it would appear that the CBC will not be in a position to face the demands of the future without such a bold step being taken. After all, listening to radio is the second most important cultural activity of Canadians and it is the principle way in which they come in contact with Canadian musical creators and performers.

Definition of a Music Program

While the MAPL definition of the CRTC may be appropriate for popular and some other musics, it is inappropriate for classical music. (Use of the MAPL definition makes many of Glenn Gould's recordings foreign content). A more appropriate definition is suggested in Appendix 6. (See Chapter 3, Appendix 6).

3 (Q) Comments on the DOC Discussion Paper, Initiatives for the Radio and Sound Recording Industries

Among the initiatives proposed was the use of satellites for both permanent and temporary networks as a means of distributing syndicated programming. This would provide a solution to some of the problems encountered by small stations in developing quality programming which they might not otherwise be able to afford.

The investment of federal funds toward the development of radio programming including talent discovery competitions, concerts and special music events has considerable merit.

Satellite distribution should be of value to the ethnic minorities and native peoples in the development of particular streams of programming. In the development of the Canadian broadcasting system, the musical talent which exists within minority peoples should not be lost in the shuffle. However, this is a matter which requires further investigation and research.

3. (R) New Technologies and the Future of Music in Radio

While new technologies will be employed in radio in the next fifteen years, it is not foreseen that they will have a major impact on its use by audiences. Radio will continue to be perhaps the most personal of the mass media and still be used in an intimate one-to-one way.

Industry people feel that AM stereo will become commonplace in a few years and in terms of fidelity will enable AM to compete more effectively with FM stereo. More and more use will be made of digital equipment, satellite and computers. However, all of these new technologies will not basically change the role of radio, in communities large and small, as that of an information and entertainment source. In other words, the future of recorded music in radio seems assured. It is a very cheap method of programming. If stations had to supply live music programming, as happened some fifty years ago, costs would rise substantially. In fact, only a very few stations would exist.

Recorded music is both cost effective and pleases the radio audience. No other programming can be conceived of that could replace it. As far as the future is concerned, a way must be found of allowing the radio industry to continue to use recordings as its main programming resource while at the same time giving Canadian performers and creators increased access to the recording industry and the financial returns to which they are entitled. The symbiotic relationship between radio and recordings is inescapable. It is impossible to have a strong and multifaceted Canadian presence on radio without a greatly strengthened Canadian recording industry. A stronger Canadian recording industry will be of inestimable value to smaller radio stations as well as those in large cities.

A development in the area of syndicated programs would also be of particular value to smaller stations. Certainly this is the one area where new delivery system technology could help them considerably. In fact, satellite distribution of syndicated programming would allow stations in small markets access to high quality programming that would be beyond their ability to produce. Such technology could also offer services such as all night programs in various music formats by satellite on a national basis, thus allowing small market stations to stay on the air all night with minimal operating costs. However, while this may be a welcome development the daily service will still be the basis of the operation of successful radio stations.

Some U.S. radio consultants, such as Burkhart/Abrams, predict that radio will evolve into narrowcasting to a specific small audiences rather like the print magazine business. While this may be an option in the U.S., with the vast number of radio stations that exist there, it is probably not a feasible strategy in Canada with the limited numbers of frequencies available here.

THE DEVELOPMENT OF RADIO IN QUEBEC

(a) L'interdépendance entre la radio et la musique

L'industrie de la musique fournit à la radio (AM et FM) au moins 50% de sa programmation et d'après une étude commandée par le ministère des affaires culturelles du Québec (comportement des québécois en matières d'activités culturelles, Camille Dulude 1983), 72% des québécois qui écoutent la radio le font principalement pour leur intérêt à la musique. Il est donc évident que l'interdépendance entre ces deux industries est essentielle pour leur survie respective.

(b) Historique

Dans les années '60, la radio nord américaine a connu un rythme de croissance intéressant grâce à la mise en ondes d'une programmation musicale où l'on se contentait de diffuser un nombre limité de disques populaires. Avec la multiplicité des stations radiophoniques et la croissance rapide des radios MF au cours des années '70, les radiodiffuseurs se devaient de diversifier leurs auditoires tout en se fixant des objectifs démographiques précis, en fonction de leurs goûts et de leurs besoins spécifiques. Le choix des pièces musicales se faisait en fonction des goûts du marché, stratégie qui a permis à la radio d'élargir et de conserver son auditoire.

Cette nouvelle politique a entraîné une augmentation importante dans les ventes des disques diffusés. Le nombre de disques diffusés et la répétition de diffusion au cours d'une même journée devenaient l'élément-clé du succès de ventes. Dans les années '60 et surtout dans les années '70, la radio privée dite "commerciale" a été le principal élément responsable de la vente des disques et de l'accroissement de la production phonographique.

(c) La relation distributeurs-radiodiffuseurs

Les compagnies de disques ont toujours perçu la radio comme étant le véhicule de communication le plus important pour la publicité de leurs produits. Traditionnellement, les entreprises de disques distribuaient gratuitement, à toutes les stations radiophoniques, leurs nouveautés, tout en encourageant les stations à les diffuser.

*D'après l'Etude de CEGIR sur la radio francophone et la disponibilité des pièces vocales francophones (juillet 1981)

a) les disques sont distribués gratuitement	74% des radio
b) distribués avec un léger paiement	21% des radio
c) les disques sont fournis par le réseau	4% des radio

*Répartition des stations selon la taille des marchés et le mode d'approvisionnement:

Mode d'approvisionnement	petit marché	moyen marché	grand marché
Gratuit	55%	100%	100%
Payant	45%	-	-

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* source: CEGIR

(d) Offre des distributeurs et demande des radiodiffuseurs

Les radiodiffuseurs dont la radio n'est pas axée sur la nouveauté (45.2%) font une moins grande utilisation des 45 tours et préfèrent l'acquisition de microsillons. Depuis 1977, nous avons noté une baisse importante des nouveaux enregistrements sur 33 tours francophones canadiens:

*1977	1978	1979	1980	1981	1982	1983	1984	1985
116	137	103	145	107	95	88	67	72

Baisse sur la période: 37.93%

Le déséquilibre entre l'offre et la demande est donc accentué compte tenu du fait que les radiodiffuseurs sont beaucoup plus intéressés à l'acquisition de 33 tours alors que la production de ce support mécanique pour le contenu canadien francophone est à la baisse.

(e) L'approvisionnement en disques non récents

68%** des radiodiffuseurs québécois axent leur programmation musicale sur des disques qui datent de plus de 1 an.

32%** des radiodiffuseurs québécois diffusent surtout des pièces qui datent de plus de 5 ans.

Ce genre de programmation crée certains problèmes au niveau de l'approvisionnement puisque les distributeurs considèrent que ces pièces musicales sont des articles de catalogues et à part les rééditions, ces produits ne sont pas acheminés au stations de radio, même sur demande.

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* source: ADISQ

** source: Etude CEGIR 1981

(f) La relation ventes et diffusion radio

La radio constitue, de toute évidence, le média par excellence pour la promotion des nouveaux enregistrements. La vidéo clips semble vouloir devenir un élément promotionnel important mais ne pourra bénéficier de la comodité et la spontanéité qu'offre la radio.

48% * des québécois qui ont acheté un ou des disques en 1980 ont été influencés dans leur décision par la radio ou la télévision.

Raisons d'acheter un disque: **

Entendu à la radio ou à la télévision	48%
Aime le chanteur, musiciens ou compositeurs	36%
Entendu chez des amis	10%
Offrir en cadeau	2%
Autres	3%

Il semble que la place de la radio dans le processus de promotion des nouveaux enregistrements ait évolué depuis les dix dernières années, ce qui a entrainé une importante modification des relations entre les deux industries (radio et disques)

"The traditional relationship between the radio broadcaster and the record industry is undergoing dramatic change. With multiple ownership of radio stations and the networking of specialized programming by, satellites, the numbers of people who decide the take of a song, an album or an act, is diminishing."***

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* source: Etude du ministère des affaires culturelles du québec: comportement des québécois en matières d'activités culturelles

** source: Ministère des affaires culturelles du Québec

*** source: Juneau Pierre - Allocution - Toronto 5 février '81.

(g) REGIONAL CO-OPERATION AND PROMOTION

Pour des raisons économiques, les principaux distributeurs québécois ainsi que les multinationales concentrent leurs activités promotionnelles (concours, entrevues, tournées de promotion) dans les grands centres urbains, cette pratique s'est accentuée depuis 1982 pour les raisons suivantes:

a) crise économique
b) concentration des médias
c) production de vidéo clips qui a pris une part importante des budgets de promotion.

Cette pratique défavorise grandement les radiodiffuseurs à l'extérieur des grands centres (Montréal et Québec)* qui se plaignent de ne pouvoir appuyer la promotion de nouvelles productions par la diffusion en ondes d'entrevues avec les vedettes de la chanson accompagnées d'un représentant de promotion de la maison de disques.

Cette pratique a également été encouragée par la formation de grands réseaux radiophoniques québécois:

- Radio-Mutuel
- Télémédia

qui couvraient la grande majorité des auditeurs disponibles et qui offraient à partir de leurs studios situés à Montréal, la possibilité d'entrevues radiophoniques pour les artistes, sans déplacement et à moindres coûts. Les stations non affiliées à l'un ou l'autre des réseaux ne peuvent bénéficier de ces services.

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* source: Etude CEGIR commandée par A.C.R.T.F. 1982

(h) THE 65% FRENCH LANGUAGE MUSIC IN FRENCH RADIO STATIONS

65% de contenu francophone

Le 28 novembre 1973, le CRTC établissait pour la première fois des quotas définis relativement à la diffusion de chansons de langue française sur les stations francophones au Canada. Malgré plusieurs représentations de radiodiffuseurs, le CRTC reformulait sa norme de diffusion de vocal français à 65% dans les avis publics des 20 avril 1979 et 25 septembre 1980. Depuis 1983, le CRTC acceptait certaines exceptions à cette norme:

CKOI - FM Montréal
(CRTC 83-804) 55% de vocal français

CJMF - FM Québec
(CRTC 84-653) 60% de vocal français

Le 22 mai 1985, le CRTC refusait (CRTC 85-356, 85-357,85-361) les niveaux de musique de vocal français, proposés par CKOI-FM Montréal, CKMF-FM Montréal et CHOI-FM Québec. En même temps le conseil faisait connaître son intention de mettre sur pied un comité consultatif chargé d'évaluer la disponibilité de musique française québécoise ou étrangère dans chacun des genres de musique populaire. (Avis public 85-100). Le rapport du comité est déposé auprès du CRTC en décembre 1985.

Les principales conclusions sont:

1. Diminution de la production auteur-compositeur francophone québécois.

2. Difficulté d'approvisionnement pour la production "Rock léger" et Rock accentué" francophone (comparable sur le plan sonore du même type musical anglophone).

3. Manque de capitaux, trop de risques pour la production francophone, compte tenu de l'étroitesse du marché.

4. Forte compétion des médias anglophones surtout dans le marché de Montréal.

5. Difficulté de rapprochement entre les créateurs et les communicateurs (culture versus industrie).

TROIS tendances se sont dégagées de ce comité de travail:

a) Créateurs: maintient de la norme de 65% sans aucune considération de diminution, afin de provoquer des solutions concrètes immédiates pour venir en aide à la production francophone

b)* Radiodiffuseurs: allègement des normes à court terme pour les radiodiffuseurs afin de mieux refléter la situation du marché.

c) Co-Présidents: maintient de la politique avec possibilité de diminution du pourcentage pour les stations spécialisées dans les catégories "ROCK" et "DANCE MUSIC" ou autres. Les décisions devront être prises, par le CRTC, sur une base individuelle et au mérite des demandes.

* RADIODIFFUSEURS PARTICIPANTS:		
	CKOI-FM	Montréal
	CKMF-FM	Montréal
	CJMF-FM	Québec
	CITE-FM	Montréal

(i) REGULATIONS AND MUSIC IN CANADIAN RADIO

L'exigence de 30% en teneur canadienne d'enregistrement musical, pour les stations AM, n'a jamais représenté l'un des problèmes pour les radiodiffuseurs francophones compte tenu de la production franco-québécoise et de la production canadienne anglophone disponible. C'est la raison pour laquelle les radiodiffuseurs francophones n'ont jamais senti le besoin de s'impliquer directement financièrement dans la production, leur implication en était une historiquement sur un plan promotionnel.

Les radiodiffuseurs anglophones par ailleurs, devaient prendre , dès 1970, certaines initiatives pour créer une programmation canadienne.

1970: Association canadienne des radiodiffuseurs créait ASTRA RECORDS

1970: CHUM Limited lançait MUCH PRODUCTION LIMITED

Un radiodiffuseur francophone emboitait le pas
1978: Télémédia fondait TELSON.

Toutes ces initiatives connurent des succès très mitigés et suscitèrent les critiques de l'industrie musicale.

CANADIAN TALENT LIBRARY

L'expérience de "Canadian Talent Library" (CTL) créée en 1962 par CJAD Montréal et CFRB Toronto s'avéra beaucoup plus intéressante.

De 1962 à 1982, C.T.L. a permis la production de plus de 240 enregistrements avec des investissements de l'ordre de $3,000,000. dont 50% proviennent de Standard Broadcasting et le reste de quelques 200 postes privés de radio canadiens.

(j) CONCLUSION

La volonté politique d'avoir une règlementation sur le contenu canadien musical en radiodiffusion n'a pas été inscrite dans un plan global d'aide à la production canadienne. Les radiodiffuseurs ont démontré un grand intérêt à diffuser du contenu musical canadien mais ont fait face à une certaine maladresse ou un certain manque de compétence dans leur aide ou encouragement à la production.

La volonté politique d'offrir une grande diversité de signaux radiophoniques aux canadiens n'a pas tenu compte que la multiplicité des signaux, engendredait une demande accrue du contenu musical, que l'industrie canadienne ne pourrait augmenter sans une politique d'aide gouvernementale ou industrielle entre les radiodiffuseurs et l'industrie du disque.

Manque de concertation entre les radiodiffuseurs, les producteurs de disques et les distributeurs.

Besoins de radiodiffuseurs souvent pas compatibles avec les objectifs industriels (ventes) des compagnies de disques.

EX: Beautiful Music, jazz, classical.

4 (A) Videos

A Historical Perspective

While the development of music videos has been a recent phenomenon, a direct result of two technological advances - the video-tape and satellite broadcasting, the history of videos goes back more than thirty years.

In the late fifties a "video juke box" was marketed and promoted heavily in North America. For payment of a quarter one could not only hear the song but watch pictures as well. Naturally product had to be produced for this invention but as it had to be on film there were considerable problems and in any case the "video juke box" was really too cumbersome to be a viable concept.

When the nineteen eighties arrived videotape and satellite technology made it possible to supply cable companies with an additional channel devoted to rock music. The first to be launched was MTV - jointly funded by Warners and American Express. It began in 1981 - falteringly at first because of lack of sufficient US product, but by 1983 it had developed a tight format like rock video stations.

The newer music channels in the US have moved into different areas of programming to avoid the financial risks of competition with MTV. V H 1 is aimed at the adult contemporary audience and CM TV and the Nashville Network are addressing those mainly interested in Country music.

1984 saw the launching of the first video channel outside the US; Much Music in Canada and Sky Channel and Music Box in Europe.

The majority of videos produced to date have been of rock and pop music. There are two reasons for this. Firstly, the music industry is enormously concerned with this genre of music and secondly there are really no video channel outlets for other types of music except in the United States which after all has the largest music market in the world.

4 (B) Videos in the Canadian Broadcasting System To-Day

While videos were used for some years on such shows as The New Music on CITY TV in Toronto, even with some syndication, the promotional value for artists and their recordings was relatively small. With the advent of the Much Music 24 hour video channel and the appearance on free television of such shows as Good Rockin' Tonight and Video Hits on CBC, as well as several shows on local stations across Canada, video production became more viable for Canadian record companies.

It is very doubtful if Corey Hart, Gowan and Platinum Blonde would have achieved anything like the success that they have enjoyed without videos to accompany their recordings.

Indeed it was Corey Hart's video, Sunglasses at Night made by Aquarius Records in Montreal which convinced EMI America to back this Canadian artist with the kind of financial resources on which only an international can draw.

However, while videos can substantially shorten the time needed to establish an act in the marketplace, they also cause marketing problems from a budgetary point of view. Videos are just one more addition to the front end marketing costs of an album and as such are no guarantee of sales success. The production of two videos on average adds around $75,000 to the total budget of an album - a not unsubstantial sum even for an international company but a major problem for a Canadian independent company.

Up to the present time videos have been used for two main reasons. Firstly as a promotional tool for recording companies and secondly as programming on specialty and other television outlets. The retail sales of videos indicate that the purchase of videos for home use is a peripheral activity of the buying public. An example of this is the album Reckless by Bryan Adams which has sold over a million copies in Canada. In contrast, the sales of the video cassette version containing five of his hit songs have yet to top a thousand. This small figure can be explained by the fact that 30% of Canadian homes have VCR's and people home-tape the videos that interest them.

All this adds up to the fact that the main users of videos do so without paying for them. The specialty and other television outlets pay only for the technical reproduction costs. They do not pay any rights toward the talent and production costs. Clearly the home-viewers who make dubbings also do not pay. This would then suggest that the recording companies who meet the full costs of videos must be satisfied.

with their use as a promotional device. However, this is not so. There are now signs that companies are beginning to find that in many cases the substantial costs of videos cannot be justified in terms of increased sales of albums and this is now beginning to put the future of videos in doubt. Clearly, videos aimed primarily at single markets such as the Canadian market will be particularly vulnerable.

While Much Music is doing whatever it can to increase its penetration - such as developing a strategy to put programming on two twelve hour wheels daily by next summer - a decision by the CRTC is limiting its development. The CRTC licenced Much Music as a user-pay service. If it were on the converter service it has been estimated that Much Music would have a reach of about 3,000,000 households which is much better than the 660,000 subscribers which it now has. If music channels were allowed on the converter service, it is possible that if not inhibited by foreign channels coming into Canada, other Canadian services dealing with other music formats might come into being.

Clearly there is a symbiotic relationship between videos, recordings, radio and television which the CRTC has not thought through. It is true that there needs to be a constant monitoring of the video scene in Canada and further research undertaken. This in turn must be related to monitoring and research in other parts of the system. Furthermore, the inter-relatedness of videos, recordings, radio and television in terms of the development of music in the Canadian broadcasting system is worthy of major research.

A recent development was the establishment of the Video Licencing Association by the multinational companies in Canada. However, it should be noted that this organization is so far concerned with covering technical reproduction costs and expenses related to the supplying of videos. It does not collect copyright payments.

4. (c) Regulation and Canadian videos

At present Much Music is meeting a 20% Canadian content requirement and this will rise to 30% before licence renewal time. The problem is whether it will be feasible, without the introduction of financial measures or other government help, for enough Canadian videos to be produced to accommodate the CRTC's demand for 30% Canadian content.

Because there is a shortage of alternative broadcasting outlets there is a lack of videos devoted to musics other than rock and pop. Already there is such a problem with Much Music's hour long daytime program Intermezzo not having enough videos which appeal to older audiences, that it may have to be abandonned.

4.(d) -1 Comparisons concerning the development of videos with the situation in other countries

Without a doubt the United States market is the most advanced and sophisticated, both in the production and dissemination of videos. The explosion of video production was a direct result of the advent of the MTV channel which is delivered by satellite to cable outlets throughout the United States.

Although the initial investment and losses were high ($30,000,000 over 3 years) and the number of subcribers small (200,000) the situation has now reversed itself. The network is now profitable and has in excess of 27 million subscribers.

This development has brought potential competitors into the market place and in 1984 a new MTV strategy was unveiled. Early that year, MTV moved to try to pre-empt competition by signing agreements with major record companies. The basis of these agreements was guaranteed airplay of a certain percentage (around 30%) of videos produced by the record companies combined with a guarantee of exclusivity with MTV for one year. In exchange, the record companies receive cash payments as well as a guaranteed number of free advertising spots. Taking EMI-Capitol Records as an example, the contract generated cash and free advertising revenues projected at nearly $800,000 in 1984, $1,3 million in 1985 and $1.9 million in 1986.

These agreements resulted in a considerable change in MTV programming. The format was tightened and the emphasis shifted to programming hit groups or groups heavily promoted by major record companies. A review of the MTV "Power" and "Heavy" playlists published in Billboard for the week of November 27, 1985 reveal that of thirty videos in these categories, twenty-nine were from major labels. The results of this strategy have inhibited competition and indeed the matter is still before the courts in the U.S. as competitors have sued MTV for restraint of trade practices.

The current MTV share of the national television audience is about 3%, (rating of 2nd quarter 1985) and its penetration among record buyers, who are also cable subscribers, is very high with 90% of cable subscribers who buy records having MTV. (Street Pulse Group-Billboard Sept. 14/85.)

The main competition for MTV has sprung up from off air stations in major markets such as U-68 in New York and TV5 in Houston. They are able to program for a specific geographic area, rather than nationally, and thus attract local audience and advertisers. There is also no doubt that they have been helped by the FCC "must carry" rule for cable. However, there is now a risk that the "must carry" rule will disappear as a part of deregulation. If this happens the results will be catastrophic for U-68 and TV5 because without cable they will be availabe only on the UHF band and reach only a very limited number of viewers.

It is not hard to see why MTV is anxious to see the "must carry" rule disappear and why it has petitioned the FCC for its abolition. At the present time this contentious issue is unresolved because it is working its way through the U.S. courts. However, whatever the results, there is no doubt of the value of these local stations as marketing tools for recordings.

As mentioned earlier, besides MTV the other music channels in the United States are VH-1 for adult contemporary music, CMTV for country music and the Nashville Network (TNN) which describes itself as a "country lifestyle" network.

VH-1 is owned by the same corporation as MTV and is designed as a complementary network. It began on January 1, 1985 and according to the VH-1 vice-president of production is in all top 50 U.S. markets and in more than 8 million households with a 10 million figure predicted by the end of 1985. Early research by the Street Pulse Group in a retail survey in March 1985 indicated that VH-1 was having a positive effect on adult contemporary album sales.

The Nashville Network and Country Music Television are both independently owned, but the Nashville Network is far the more successful of the two having grown from 7 million households in March 1983 to over 22 million in the summer of 1985. CMTV, which recently acquired new ownership, was in 4.7 million homes in 241 markets in the spring of 1985, but with an agressive marketing campaign and increased financial commitment, expects to be in 8 million homes in 500 markets within a year. It has a rotation of about 200 clips per twenty-four hour period with 30 heavily featured throughout the day.

In the United States, the problem of how to cover the cost of video production and user payments has continued to be a problem, with record executives decrying the costs and television and video clubs railing against any user fees.

There is also the allied problem of the lack of financial return to producers. In fact, producers find it difficult to make a livelyhood out of producing videos. A more lucrative living can be made by making commercials although this area offers much less creative satisfaction than videos. Obviously the development of a new art form like videos demands the use of the most highly talented producers available. However, unless some kind of common solution can be found, such as a user-pay system acceptable to both record companies and users, it is difficult to see how video budgets can be increased to adequately compensate producers.

4. (e)-2 Comparison with Video Development in Other Markets Outside the United States

Outside North America the only market that has a viable video clip production is the United Kingdom. This is because the strong home market there has given support to British creative, performing and production talent to the degree that British pop music is now universally accepted and able to generate substantial export sales.

Britain is also home to the two music channels currently available by satellite, Music Box and Sky Channel. Music Box is the equivalent of MTV and Much Music, while Sky Channel has several shows a day devoted to pop videos as part of its varied entertainment service.

Music Box is an 18 hour a day service with a six hour wheel repeated three times and an average of 14 clips per hour. It passed the two million household market in May 1985 and is predicting rapid growth to four million homes by mid 1986. Subscribers are located in Holland, Switzerland, Britain, West Germany, Sweden and Finland but at present most of them are in Holland -- a country which is heavily cabled and in which English is widely understood. According to figures published by Sky Channel in January 1985, their reach at that time was 2,800,000 homes in ten countries. An agreement has since been reached with Tele Monte Carlo to transmit Sky Trax, (the music video programming) for two and a half hours late at night, Monday to Friday. TMC has a reach of 3 million viewers in southern France and Monaco.

Another deal has been struck with Videomusic, an over-the-air 24 hour pop music station in Italy. Both services are agressively pursuing new customers, but while over 10 million European homes are now cable-connected, (Satellite Television PLC 1984) estimates of the number of homes in Europe cabled by 1995, according to a recent CIT Research survey, may only be 1 in 9 instead of the up to 1 in 3 originally estimated.

It is possible that an alternative form of delivery will be developed namely SMATV. In other words, satellite transmission direct to dishes in apartment blocks, hotels and certain other types of buildings. There will also be the direct licencing of programs to off-air broadcasters in such countries as Spain where cable does not exist.

In Europe local television stations make substantial use of videoclips and such shows as Formel Eins in West Germany are major successes. They rely heavily on videos — 13 in a typical 45 minute Formel Eins show. However, programs of videos mainly use Anglo-American product which limits the opportunities for local artists. Nevertheless, some local artists manage to achieve great popularity. One example is Peter Maffay in West Germany who has enjoyed great success in all German speaking countries.

Both Formel Eins and Sky Channel have schemes to help solve the problem of lack of funds for local video artists. Formel Eins will make videos for local acts, and rights for other territories can be purchased by a record company for between 2000 and 10,000 D.M. The producers say that up to four such videos are used in every show. However, as the total budget for each telecast is $55,000 (U.S.) the amount spent per video is considerably less than in the United States and Britain and the production values are also inferior.

Sky Channel will produce a video for $2,000 (U.S.) in its Dutch facilities in exchange for an exclusive use period and free use for a certain period of time. However, once again the production values are below those of videos produced in North America and Britain.

One difference between the video scene in North America and that in Europe is that in Europe the concept of payment for the use of videos is more generally accepted. In Europe it is customary to pay $200 for every clip played on Music Box and $250 per use on the Formal Eins program. But it must also be said that payment by off-air television is not universal and disagreements have occured between users and creators and this unsettled situation will probably continue in the future. It was one such disagreement that led French state television to abandon playing videos altogether.

Like in North America, the potential for retail sales of videos is not great. In Great Britain, music videos have a sales potential of 4,000 at the most which is extremely low for such a major market.

4 (f) Canadian Video Production - Difficulties of reconciling industrial and cultural objectives - Growth of VCR use - Home taping

The problem in this area is very simple. If enough revenue is generated to pay for the production cost of videos then both industrial and cultural objectives are met. If this is not the case then only the cultural objective will have been met but not the industrial one. However, as videos must be paid for, either financial measures or some other form of government help will have to be made available to the recording industry. In this way videos will be economically as well as culturally viable. The failure to find an equilibrium between cultural and industrial objectives will mean that videos will cease to be made.

VCR Penetration

Appendix I of Chapter 4 indicates that VCR penetration among Canadian households has increased almost 400 per cent in the past two years.

Appendix 2 shows the penetration of VCR in relation to pay-TV penetration.

Appendix 3 shows the audience size and enjoyment of the CBC video series Video Hits and Good Rockin' To-night. The poor sales of videos is an indication that home taping from television series is rampant.

CHAPTER 5

Music on Television

(A) Historical Perspective

Classical and Light Music

When the CBC started transmitting television in 1952, music telecasts quickly found a place in program schedules.

In 1954 CBC TV French started l'heure du Concert, a series which ran for years and these telecasts together with others, led to Montreal becoming one of the most important centres in the world for music television. Many operas were performed and it was the CBC's use of ballet on television which helped bring Les Grands Ballets Canadiens into being. CBC TV English also paid attention to opera and dance. In fact, the greatly expanded audiences for opera and dance in major Canadian cities can in part be attributed to the work of CBC television in these areas.

During the 1960's CBC TV English presented Sunday afternoon telecasts of orchestral concerts aimed at young audiences with Mario Bernardi as conductor. It was this series which gave Bernardi - one of Canada's foremost conductors - his first conducting opportunities.

Over the years, Glenn Gould was seen in a number of telecasts of his own devising which in their imagination and techniques employed pushed back the frontiers of television. Other performing artists in different parts of the country were also given a television window and orchestras and ensembles in the main production centres were seen from time to time.

Between 1959 and 1962 CBC TV French telecast ninety programs of the greatest international artists in the world including many Canadians. CBC TV English developed music documentaries on such subjects as the National Youth Orchestra of Canada and the National Ballet School. It also telecast numerous performances of works by Gilbert and Sullivan and important projects in the jazz area.

On occasion Canadian composers were given opportunities to work within the television medium. Harry Somers' Abstract for Television.a choreography for cameras and a perspective of sounds is a landmark in the history of music on television. Murray Schafer's opera Toi or Loving of 1966, premiered by CBC TV French broke new ground and attracted a great deal of international attention. More recently, Raymond Pannell won the coveted Salzburg Opera Prize with his Aberfan. Canadian composers were also given the opportunity to write scores for CBC TV dramas and documentaries.

The spectacular development of music by CBC TV French in the fifties and sixties was largely due to the late Pierre Mercure who was a brilliant composer and an equally brilliant television producer. Around Mercure was a small group of other creative and dynamic people. These included Gabriel Charpentier and Françoys Bernier.

CBC TV English gave scope to Norman Campbell who over the years developed an international reputation for dance telecasts and Franz Kraemer who produced many opera productions. The CBC had created a climate in which many outstandingly talented Canadians could work in front of or behind cameras in music telecasts of various kinds.

However, as the 1970's developed serious and light music on CBC, television went into a decline. The Canadian Broadcasting system was expanding with the addition of new stations and networks such as CTV had increased their distribution systems and audience reach. The CRTC allowed cable to deliver the major US networks to Canadian audiences. All this led to a greater presence of US programming in prime time and fragmented audiences. For CBC TV English in particular this meant smaller audiences in prime time. It was not surprising then that CBC TV English found in increasingly difficult to schedule minority programs in choice viewing periods.

The cost of some types of music telecasts were rising at a time when the CBC found its TV programming budgets were becoming increasingly inadequate. Eventually, in the English Service, because there was not enough music programmed on television to justify a television music department, music became part of an area of programming known as Arts, Music and Science. The French Service did not make the same change.

Those responsible for television music programming became part of a music coordinating committee and the two services began to exchange more music programs. Both services also began to import highly distinguished music telecasts from other countries. Budgets had to be increasingly stretched and one way of doing this was to find co-production partners. An example of this was The Music of Man with Yehudi Menuhin as host which was co-produced with TV Ontario and the Mississippi Authority for Educational Television. It now exists in several different language versions which has allowed it to be widely emjoyed around the world. Moreover it has had considerable success in "crossover" markets in book form.

In the private sector CFTO entered the serious music field with Inside the Toronto Symphony in 1964 which was followed by Inside the Canadian Opera Company in 1965 and Inside the National Ballet in 1966. All these projects were made available to the CTV Network. However, this promising start was not sustained and generally speaking there has been very little support for serious or light concert music by the private sector the view being that this kind of music falls more within the mandate of the CBC. From time to time there has been a limited amount of support for Canadian orchestras and other groups. CJAY TV Winnipeg, for example presented telecasts of the Winnipeg Symphony Orchestra and in the area of public service, private stations have organized fund raising telethons and attracted public attention to approaching music events in the cities in which they operate. CHCH TV has telecast local opera productions for Hamilton viewers and paid attention to the Hamilton Philharmonic Orchestra.

Music Variety

Variety has been very much in evidence in the Canadian braodcasting system since the early days although in recent years it has gone into decline - particularly in the private sector in English speaking Canada.

The Don Messer Show was a mainstay of the English television network for years. In fact this series became an institution. Eventually when the Corporation had doubts about its continuing viability and wanted a replacement series Don Messer moved over to CHCH TV in Hamilton.

On CBC TV English the Leslie Bell Singers were popular in the 1950's and the singer Juliette, with a back up group led by Bill Ibister, became a national figure in the fifties until she faded from view around the mid-sixties. The Billy O'Connor Show was another series widely enjoyed in English speaking Canada. Other artists frequently used by CBC were Robert Goulet, Shirley Harmer, Tommy Ambrose, Paul Anka, Stomping Tom Collins, Deny Vaughan, the Rhythm Pals and many others too numerous to mention. CBC TV French used artists such as Lucille Dumont, Monique Leyrac, Gilles Pellerin, Jacques Lebrecque.

In the sixties and later, stars like Robert Charlebois, Renée Claude, Ginette Reno, Gilles Vigneault, Ginette Ravel, Yvon Deschamps and Louise Forestier were very much in evidence.

The two television services were extraordinarily important to the careers of countless variety and popular music artists and it is doubtful if many of them would have been so successful without the exposure the Corporation gave them.

The private sector has in the past used varying amounts of variety programming. For example CITV undertook 52 projects with the Edmonton Symphony and pop stars as well as other artists. These telecasts were widely syndicated around the world. CITV has produced such programs as Disco Days, weekly series with the Edmonton musician Tommy Banks and numerous other series concerned with country music and rock. Over the years the private sector, in both English and French speaking Canada, paid very considerable attention to popular music of one kind or another and in all regions of the country.

(B) How Much Music is Used in the Television Part of the Canadian Broadcasting System

As previously indicated music has gone into a decline in the Canadian broadcasting system. A study* undertaken by the CAB makes this abundantly clear.

It was prepared as part of the material which was presented to the Copyright Appeal Board in relation to the Performing Right Tariff filed by the two Canadian performing rights societies.

The study showed that out of the total programming hours of the thirteen sample stations surveyed music was heard for only 27.66% of the time. Feature or foreground music was heard for 5.18% of the total program hours and thematic/background music for 22.48% (See appendix I). The sample included stations from both the private and public sectors.

(C) Public Sector: A Reading of Canadian Music Content

CBC TV English: Music

As indicated in Section I in 1985-86 The Arts, Music and Science Department will telecast 34 hours and 30 minutes of Canadian music content or 84% of a total of 41 hours. The music includes opera, operetta, dance, galas, concerts and profiles of music personalities.

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* The Canadian Association of Broadcasters. Television Music Use Study December 1984.

CBC TV English: Variety (1984-85 year)

All Canadian Shows (out of a total of 31.5 hours)		25 hours, 12 min.
Awards Shows	The Junos	2 hours
CBC French Canadian	Performers	1 hour
Shows with some music	Estimated 20% of 70 hours	15 hours, 24 min.
Non Prime Time Shows	Videopgrograms; estimated 50% of total time	117 hours
	Total Canadian Content:	260 hours

CBC TV French: Music (1985-86 year)

Total number of hours	25 hours, 40 min.
Total number of hours of Canadian Content	13 hours, 40 min.

CBC TV French: Variety

Canadian Content	295 hours

Variety covers a wide field and the department found it impossible to give us a detailed breakout in hours of music. However, we were told that in nearly all the telecasts they use composers or arrangers and various groupings of musicians.

(d) Private Sector: A reading of Canadian Music Content

According to the CAB* study a reading of the music used by the private sector in television programming is as follows. Percentages are expressed in terms of the time devoted to music in relation to total program time.

CTV affiliates	25.16%
TVA affiliates	30.2%
Independents	28.03%

In relation to the public sector the study indicates the following using the same yardstick.

CBC English affiliates	27%
CBC French affiliates	32%

However, it should be noted that although we cannot produce statistics to prove if the overall picture for the use of music by the CBC would be considerably higher than indicated because many major music programs are not carried by CBC affiliates. In fact there are indications that CBC affiliates are not keen on carrying CBC music programs.

(D) The Special Role of Public Broadcasting in the Canadian Broadcasting System

(a) Overview

With music in decline in the system Canadian audiences of various kinds will have to rely increasingly on the CBC to meet their music programming needs. CBC should be in a unique position to develop new music formats. This is of prime importance because except for music videos, limited to popular music, the formats which have been used to present music on television have tended to become stale. They have often been used like formulae and repeated over and over without very much thought given to their renewal. Another problem has been that because of the inconsistent use of music throughout the system, a climate has not existed propitious to the development of music producers and directors. The CBC is anxious to develop television music producers and directors but cannot do so until it is in a position to offer them some continuity of employment.

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* See Appendix 1

CBC TV English has devised a program strategy which has three principal thrusts.

1. A mainstream prime-time program series dealing in an engaging and informative way with the personalities and processes of the arts. In other words the people who define the Canadian identity, through the arts, in Canadian Society. The hour-long magazine proposed to meet this goal was a victim, before it was born, if the 1985 budget cuts.
2. The consolidation as a series within the prime-time schedule of the best Canadian (and some imported) music theatre, dance, ballet, and arts documentaries. This goal has been achieved in the fall schedule for 1985 with CBC Thursday Night hosted by Jan Rubes.
3. Supplementary programs of arts information and musical performance, in non-prime time and/or on a second network.

Without CBC-2 CBC TV English is restricted to CBC OPERA MATINEE, six occasions on Sunday afternoons starting in January, 1986.

In discussing the need to refurbish music formats the Head of Arts Music and Science made the following comments:

> "Operetta, classical ballet, even grand opera have traditionally achieved adequate audience response. Orchestral and chamber music, on the other hand, have attracted small (and declining) audiences.
>
> And yet, a concert of chamber music from Rideau Hall won 400,000 viewers to chamber music - on a Sunday afternoon!
>
> How?
>
> By turning music into television. The tradition is to present music in its own terms. In the new viewing environment, it must pass through the alchemy that makes it a video experience. The factors that implies are summarized in the PRAISE formula:
>
> Presentation. The production must be impeccable, and truly understanding of the music itself; it must use imagination to make the aural, visual; and there must be nothing condescending or pompous in the approach to the viewer.

Repertoire. The selection of music is crucial, but it is an error to assume that "pops" automatically make better television. It is the total concept, and the degree to which it uses the emotive power of television, that matters.

Ambience. The setting for the performance is a major element in the presentation.

Integrity. The integrity of the music and of the performance must be preserved through the television process.

Stars. Pavarotti certainly helps - although we must concentrate on using, and helping to create, Canadian stars.

Events. An opening, an anniversary, an occasion for celebration; all enhance the content. Being live-to-air (or live-to-tape), is itself an "event". The creation of original musical-television works is the most demanding (and rewarding) of "events", and we must revive the honourable tradition of commissions.

These are guidelines for program building. They suggest that CBC has neglected the opportunities presented by the rapid growth of dance in Canada, and by the growing public taste, fed by movies and by TV ("Fame") for dance.

> This program philosophy is designed to reconcile our need to program effectively and satisfy audiences , while increasing the level of opportunity for Canadian performers on CBC TV. At the same time, we hope that it leads successfully to a significant participation in the international TV music scene."*

(b) The Sources and Economics of TV Music Programs

At one time music programs were produced in-studio by the CBC English and French TV networks, or procured from Europe, with occasional exercises in co-production. To-day, the sources are diverse, and inter-related in complex ways. From the economic viewpoint, the future of TV musical programs lies in establishing in this area of program production the concept of "an orderly market".

This concept, borrowed from the entertainment TV world of primary networks and secondary markets, pay windows and pre-release privileges, recognizes that the creators, distributors and users of programming must co-operate to ensure that the programs reach the largest possible number of audiences in a logical order, so as to maximize the funding available for production. In the case of cultural programs, this concept has an additional dimension: adaptability of form. A film drama is an entity; but a program of modern dance might take these forms:

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* Hugh Gauntlett, Head of Arts, Music and Science, CBC TV English, Toronto.

- a 60 minute special for a "mainstream" network
- six 30 minute programs for and "educational" network
- three 20 minute cassettes for in-school use.

The following are the principle sources of programs for TV music programs in Canada:

- the English and French TV Networks, representing the most pervasive distribution channels, the major funding source, accumulated production expertise, and important electronic and film production resources.
- the educational networks, notably (in English Canada) TV Ontario, with smaller resources, but using a larger volume of cultural programming.
- the independent producers (and privately owned production facilities), supported in some cases by the Telefilm Broadcast Fund.
- The National Film Board, producing on its own, or in co-production with independents.
- foreign producers and broadcasters, who produce in Europe an awesome array of star-studded musical programs, but who are also open to co-production arrangements with Canadian producers.

The contributions of these sources at present is as follows (programs scheduled in the fall-winter season of 1985-86, nearly all in *CBC Thursday Night* and *Sunday Afternoon Opera*). They also indicate the ways in which the new musical program style and objectives are being implemented.

CBC-TV Productions (includes 1 co-production with WGBH Boston)	9
Radio-Canada productions	3
National Film Board (in co-production with CBC and Radio-Canada)	1
Canadian Independent Producers (4 programs supported by Telefilm Canada, of which 1 was in co-production with BBC, Wales)	5
Procured foreign productions	4

The following points should be stressed:

1. The rising importance of independent production of music programs in Canada. Two firms (Mediapark Inc. and Rhombus Media, Inc.) specialize in classical music, and a number of other producers have demonstrated competence. Now that the Toronto production staff of CBC-TV has shrunk to 3, and production staff is shrinking elsewhere, dependence on independent producers is critical.

An enormous stumbling block is the lack of support for cultural programs by Telefilm Canada. Telefilm is essentially commercial in its outlook. Despite reassurances that Telefilm recognizes its mandate to support cultural projects, almost every cultural project, including music and dance programs, submitted by independent producers to Telefilm indicating the support of CBC TV English since last August has been rejected. The companies specializing in producing cultural projects will not be able to stay in business if Telefilm continues its present attitude.

Unions are also a problem. The Canadian Opera Company indicated to us that it is extremely anxious to establish itself as a producer of television opera productions. However, because of the rates demanded by ACTRA it has been prevented from doing so.

The Canadian Opera was prepared to guarantee a specific number of opera productions in a given year which collectively would have added up to respectable payments to ACTRA members. It can be argued that the more operas are shown on television the more an opera public will develop in Canada. Obviously the greater the public demand for opera and dance the more opportunities there will be for ACTRA and other union members. The short term view of ACTRA is self defeating.

(c) Multiple CBC Channels

Clearly, another serious problem is the lack of CBC second television channels in English and French. We have mentioned the need of CBC TV 2 for opera, but it is equally needed for dance programs, music and other kinds of cultural documentaries, visual jazz and as a vehicle for developing new formats for popular music programs. The present single CBC television schedules in English and French have always been overburdened with the number of constituencies they have tried to address. Indeed, in terms of balancing the system by providing more viewing opportunities for Canadian programming, the need for CBC second services has become increasingly urgent.

It must be mentioned that in speaking to Alan Wood of the A F of M we were told that assumptions of inflated step-ups for repeats of CBC music telecasts are completely wrong. Mr. Wood said that providing CBC second services are non-commercial, A F of M step-ups could be as little as 10%.

While the proposals of the Corporation for second services may have been lacking in imagination and not thought through enough, there can be little doubt that such services are essential to the proper realization of its mandate. Compared to PBS stations close to the Canadian - US border, the music programming of the CBC appears very lean indeed. We know that these US stations consider Canadian subscribers important to their life-blood - so important that Channel 17 in Buffalo refused to give us any information on them whatsoever.

The cost of Canadianising our broadcasting system may be the price which Canada has to pay to preserve its cultural sovereignty, or in other words, to have credibility as an independent country capable of expressing itself in cultural terms to Canadians and to the rest of the world. At the centre of this vital matter is the mandate, delivery systems and appropriate financing of the CBC. We believe that as long as the Corporation is restricted to single television services in English and French its impact will diminish as the end of the century approaches and further technological developments make an increasing number of foreign cultural materials available. The CBC, with multiple networks and in association with other agencies, both federal and provincial, independent producers and the private sector could be a brilliant instrument for the reversal of this trend - namely the making of Canadian materials for use at home and around the world.

(d) CBC Mindset Toward Cultural Programming

There is an internal mindset concerning CBC arts programs among the most senior staff. It is negative and has come about because of the impossibility of devising single television schedules which will address all Canadians appropriately. Hugh Gauntlett put it this way:

> "A public broadcasting organization funded by the taxpayers has to attempt to serve all of them. If the broadcaster is, like the CBC, limited to only one network in each official language the task is formidable. When the picture is further complicated by an ever-growing need for advertising revenue, the demands and needs of indispensible affiliates and the necessity to share airtime between the network and the regions, the task becomes virtually impossible.
>
> News, Current Affairs, Sports and mass entertainment

programming inevitably dominates the schedule because it is believed such programs reach the largest number of viewers and generate the most revenue.

Arts programming suffers from research programs carried out in the late sixties and early seventies which calculated only about three per cent of the population of Canada were interested enough in the arts to attend shows and performances. It is therefore felt still that promoting arts programming is a waste of money. The affiliate stations resist taking arts programs in prime time and as a consequence most of them are broadcast Thursday evenings on CBC owned and operated stations alone - thus condemning them to a much smaller audience potential (just over half) and limiting them to the major urban centres.

Under-promoted, ghettoized and under-nourished, is it any wonder low audiences for arts programs becomes a self-fulfilling prophecy.

No one seems to realize that the world has changed in the last twenty years.

Audiences for symphony and chamber music concerts, for operea, ballet, dance, theatre, art galleries and museums have exploded. The three per cent potential of twenty years ago is probably closer to ten per cent today - though new studies are needed to determine the true figures and tell us what they mean in relation to cultural development in Canada."

(e) Public Broadcasting and Multiple Television Networks in Other Countries

In other countries, where the competition for viewers is much less severe, and where public arts educations much more intensive, there is still recognition of the need for more than one network to meet the full range of audience expectations.

Countries with two or more public networks include: France, both German republics, Italy, the United Kingdom, Sweden, Belgium, Switzerland and Yugoslavia.

In most of these countries there are regular television arts magazines. ARD in Munich, in fact, has three 52-week one-hour magazines on regional, national and international cultural events. Denmark, Sweden, Norway, Holland, Switzerland and France all have regular television arts magazines. In our research we learned that Television France spends will over two million dollars alone on one weekly arts magazine.

Obviously these magazines do a great deal to stimulate public interest in the arts, and we know they are of inestimable value to concert presenting organizations, the recording industry and performers and creators.

(f) Developing Audiences

CBC Television Music Programs

It stands to reason that if there is very little place accorded to certain programming in the Canadian broadcasting system not much media audience building is taking place. Only the status quo of a limited range of popular programming is being sustained.

Somewhere within the Canadian broadcasting system there must be an element which pays attention to minority interests. In our view that element is the CBC. The public must have access to the greatest Canadian creators and performers in music and the other arts and equally they must have the kind of access to Canadians which only the electronic media can provide. If this situation does not exist, the Canadian broadcasting system is not properly balanced and the cultural life of Canada is in an unhealthy state.

We know there is a growing audience for the arts in Canada and that a cultural revolution is in progress. Statistics Canada tells us that professional arts companies (theatre, music, dance and opera) played to audiences totalling 9.7 million in 1982 and that this represented a 50% increase since 1976. Furthermore, we know that the largest audiences were for music events.*

Recent CBC programming such as telecasts of the Montreal Symphony with Charles Dutois by CBC TV French and the Portrait of Glenn Gould by CBC TV English have made it clear once again the CBC is second to none in music telecasting, but as long as programming of this kind has to be always integrated into a single schedule which is trying to achieve a large number of objectives, including some which are in conflict with each other, they will always be accorded a low priority. Certainly, there can be no real strategy for audience development.

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* Statistique Canada. Programme de la Statistique de la Culture, Les Arts et la Culture: Un Portrait Statistique.

(g)

CBC Television Music
A View of the Future

For the reasons outlined, there is no chance that more air time will be made available to music and variety as long as the CBC is limited to single television networks in English and French.

While this situation exists, whatever music and variety are shown will be television first and music second. This is because in the struggle to achieve the largest possible audiences the view is held that music programs must use the electronic techniques, production values and pacing to which viewers have generally been accustomed. Clearly this view limits the choice of music and the formats which can be used.

As far as music is concerned, on a second network the CBC could provide a true national picture of the range and standard of music-making in Canada. There would be sufficient airtime to showcase Canadian creators and performers with regularity and to develop independent producers of great talent who want to work in the music area. Canadians would know better about the musical riches of their own country. The CBC would be able to mine the talent in the regions as never before. Links with the artistic community would be developed. There would be greater appreciation of the creators and performers of Quebec in English Canada and vice versa. Brilliantly gifted Canadians who are unknown in Canada would be drawn into the light from the shadows. CBC television would once again become a vitally important player in Canada's musical life in all its diversity.

CBC variety would develop new formats for popular music programming and push back the frontiers of television in this area not just for itself, but for the private sector as well. The future would be a lot different to the present moment. It would be a renaissance era.

(E) The Role of Other Public Broadcasters

In any examination of the Canadian broadcasting system the role of provincial broadcasting organizations should not be overlooked. With very little time for research we limited our investigation to two; TV Ontario and Radio Quebec.

TV Ontario

TV Ontario makes considerable use of music but is limited in what it can undertake because of financial limitations.

TVO expenditures on music during the past three fiscal years has been as follows:

1982-83	$262,877
1983-84	$232,643
1984-85	$352,065

Examples of TVO music programs are:

Co-productions

1982-83 Sharon, Lois and Bram 1 x 30 minutes

A music program for children.

The Elephant Show 1 x 30 minutes

A music program for children.

Odori Concert 1 x 60 minutes

Japanese music concert.

Making Overtures 1 x 30 minutes

A look at a community orchestra

Contemporary Canadian Composers 5 x 15 minutes

Meeting Canadian composers 1 x 57 minutes

G.F.Handel Esquire 1 x 120 minutes

Music by Handel

Bach Magnificent 1 x 60 minutes

Le Grand Rendez Vous 1 x 120 minutes

Videotaped concert featuring Franco-Ontarien talent.

TVO Produced

The Music Box 13 x 15 minutes

Primary school music appreciation

It's Mainly Music 13 x 15 minutes

Grades 4 to 6 school music appreciation.

High Notes 26 x 30 minutes

High school band and orchestra performance.

Northwinds Folk Festival 2 x 30 minutes

Folk music festival on Toronto Island

TVO children's series Polka Dot Door and To-day's Special always include music segments and sometimes feature guest musicians. Oscar Peterson has been a guest.

TVO said that it should not be mistaken for the CBC and feels it has a different role to play. However, it has an on-going need for musical talent of various kinds. Further research and discussion is needed to see how provincial broadcasters can be given more weight in the Canadian broadcasting system and appropriate financial support for music and other kinds of Canadian programming.

RADIO-QUEBEC

Radio-Québec télévision a été créé en vue de donner un accès plus grand au Québécois à tout ce qui touche de près ou de loin à la culture par une programmation éducative.(loi régissant Radio-Québec art.3 section 2)Radio-Québec entend par "la culture" de façon très large "tout ce qui touche à la vie des citoyens plus particulièrement tout ce qui implique la vie artistique."

Notre recherche a démontré que Radio-Québec a accordé une place intéressante à la promotion et la diffusion de la musique populaire au cours des dernières années.En 1984/85 R.Q. a consacré une moyenne de 3.46 heures par semaine (180 heures par année) à la diffusion d'émissions musicales à contenu populaire.

-Station soleil avec J.P.Ferland
-Emission Michel Jasmin
-Spéciaux du Spectrum

Il est à noter par contre une certaine faiblesse au niveau de la diffusion d'émissions consacrées à des genres musicaux plus spécialisés tels que le Jazz,classique et la relève. D'après plusieurs intervenants industriels, il est malheureux de constater une telle lacune puisqu'on impute à Radio-Québec une responsabilité particulière à cet égard, en tenant compte du fait que la télévision privée ignore généralement ces genres musicaux pour des raisons de rentabilité.

Comme le faisaient remarquer les représentants de Musi'Art, du Syndicat de la musique du Québec, la Relève et de l'Adisq au cours de la tournée de consultation du ministre des affaires culturelles du Québec (1983):

"L'un des défis qui nous guettent actuellement dans l'industrie est de mettre les jeunes en contact avec la musique d'ici. Inutile de rappeler jusqu'à quel point la musique américaine pénètre par le disque et la radio dans les oreilles des jeunes. Or la diffusion des spectacles des jeunes artistes québécois dans les écoles ou cégeps est devenue pratiquement nulle."

Pour les jeunes artistes cela équivaut à la perte d'un tremplin pour se faire connaitre et Radio-Québec en complémentarité avec les radios communautaires devraient combler cette lacune.

(F) The Use of Canadian Creators and Musicians in Canadian Television Programs as Background

On average the CBC spends $500,000 on musicians in its in-house drama productions. With projects undertaken by independent producers it has very little control over the music used.

The CBC has used such composers as Harry Somers, Harry Freedman, Louis Applebaum and other Canadian composers to write the music for dramas, documentaries and children's programs.

In the private sector there is a use of Canadian creators and musicians. Whenever possible Canadian composers are used to write theme music: the theme of CTV's Lifetime is such an example. Stars on Ice uses a band of Canadian musicians as background but they perform foreign music. CTV's Live it Up is an example of a series which uses music as background for periods as long as sixteen minutes.

(G) The Role of the Private Sector

The role of the private sector in the development of Canadian musical talent on television has been very limited. In fact, the number of music telecasts in evidence has diminished during the past few years except for videos, which are in reality free programs. Furthermore, music telecasts have tended to be low budget programs scheduled outside prime time. However, there have been notable exceptions, such as Global's The Irish Rovers and CTV's Pig and Whistle. In non-musical Canadian variety programming, such as Stars on Ice for example, the use of Canadian music is minimal at best.

Recently at the last Copyright Apeal Board hearing Global TV stated that only 15% to 30% of the music used in original Canadian productions was Canadian. Even the greatly increased amount of Canadian television programs and films by the Canadian Television Broadcast Program Development Fund has not led to the degree of usage of Canadian film composers and musicians envisaged by the music industry.

CTV's new thirteen million dollar drama series called Night Heat is using Canadian music and the theme is also Canadian. However, with some independent productions CTV has little control over the music being used and they do not always know if it is Canadian or not.

The CAB says 22.48% of the music in the Canadian broadcasting system is of a background nature.*

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* The Canadian Association of Broadcasters Television Music Use Study, December 1984.

After a very considerable use of music in the past, it must be said that at the present moment the private sector has turned its back on foreground music programming and is concentrating its attention on Canadian television drama. It is possible that if the format now being used in the U.S. series Miami Vice catches on there could be a new kind of coming together of television drama and music. Other than this the CBC is the element in the Canadian broadcasting system likely to bring about a refurbishment of music on television.

Except for Much Music, which is a specialty channel, the most important music outlet in the private sector is its sister station CITY-TV, Toronto. The New Music has been CITY's flagship series since 1979. Forty-eight one hour shows are produced each year. Similar to Entertainment Tonight but dealing primarily with Canadian talent The New Music is widely syndicated and has won international awards. No matter if it was a country festival, Luba in concert in Halifax, Anne Murray giving a press conference in Vancouver on her refusal to attend the

Juno awards, or the Spoons in Montreal, CITY-TV was there.

The New Music is considered by many to be the hottest program for breaking new rock acts. It is also extremely important in what it reflects of the behind-the-scenes aspects of music making.

Other CITY-TV series are also important. The CHUM 30 is a one hour version of the CHUM radio show and features videos of the top 30 but, 30% of the content is Canadian. Toronto Rocks is a one hour daily show aimed at teenagers and consists of entirely Canadian content. Intermezzo is a series which has tried to meet the musical needs of older Canadians but it is in serious difficulties because of the lack of Canadian MOR videos.

CITY-TV produces 12 concerts a year which are first exposed on Much Music and then on CITY-TV. Afterwards they go into syndication. The concerts present everything from Nash the Slash through to K.V. Lang. Most of the concerts are Canadian and important to the career development of Canadian artists. For example, after their concert for Much Music and CITY-TV The Singing Fools of Ottawa got a recording contract and appeared on MTV in the U.S.

CITY-TV told us that the station spent about $1.1 million on Canadian music in the last year for which they have figures and about $150,000 on foreign musical talent. There is, of course, considerable crossover between Much Music and CITY-TV. In fact Much Music was built on the talent pool established by CITY-TV.

5 (H) Specialty Music Channels in Canada

The specialty channels that present music are Much Music and The Nashville Network (TNN) (CMTV has been offered by some cable services but there seems to be very little public interest in it.) As TNN is unregulated, it programs minimal Canadian content, its only regular Canadian programming being The Tommy Hunter Show.

There are some signs that TNN will not continue its general indifference toward Canadian talent. A discussion with TNN executives indicated an interest in upgrading the coverage of creators in the Canadian country music field either by using complete programs or in entertainment news items. They have gone so far as to establish a committee in Canada to represent Canadian concerns. Canadian producers could try to sell program concepts or completed programs where they exist to TNN. It is obvious with TNN operating in Canada there is little chance of a Canadian country music specialty channel coming into existence.

As a condition of its licence, Much Music must meet Canadian content requirements. The percentage at the moment is 20% (up from 10%) and will rise to 30% by the end of the current licence period.

Much has also established Videofact, an organization that assists in the funding of video production. Much contributed $100,000 towards the cost of production in its first financial year and has promised $150,000 in the current year. It has assisted video production of all music genres by artists from across the country.

5 (I) Role of Independent Television & Film Producers

The interest in and support of Canadian and creative musicians and performers by independent producers leaves a great deal to be desired. In spite of the efforts of the Guild of Canadian Film Composers, generally speaking, independent television and film producers have a poor knowledge of the musical talent which is available to them in Canada.

This point was dramatically stated in the brief to the Task Force by Alex Pauk, President of the Canadian League of Composers. He said: "This past Saturday, the Globe and Mail reported on a most timely example of just how bad the climate has become for Canadian composers working in their own country. The report deals with the fact that the Montreal Symphony will record the score of a Hollywood composer commissioned to write the music for a film being presented at Expo '86 at the Telecom Canada Pavillion. The film is an essay on Canadians at work and at play. The fact that there is an abundance of Canadian composers capable of handling the Telecom project seems lost to producers of this film and many other projects." It is such flagrant examples as this and the total disregard of Canadian creative musicians, that makes us feel the point system used to define a Canadian film, should be changed in order to include an obligatory point for Canadian composers.

Turning to another area, it is evident that Canadian independent producers have not yet learned the advantages of cross merchandising — for example, between films and recordings — which have been so cleverly exploited by Hollywood entrepreneurs.

5 (J) Use of Canadian Music in the Canadian Film Industry Including the National Film Board

Film Production

Since the arrival of Telefilm Canada there has been a flurry of projects but a lot of them are more concerned with the push of the CBC, the private sector and the government to present more Canadian drama on television.

A 1982 breakdown of film production* indicated that television commercials accounted for almost 35% of film production revenue and television programs about 24%. Feature films made up only 13%, while theatrical shorts represented less than 1%; the remaining 28% came from a variety of productions such as educational and production films.

Telefilm Canada was unable to give us any information on the use of music in Canadian films whatsoever. Nevertheless we were able to obtain certain information about Canadian certified feature films. The Canadian Film and Videotape Certification Office told us that using 1984 figures, music costs formed 6% of total budget costs and that 95% of this money was paid to Canadians. It also estimated that the amount concerned was $5 million.

The National Film Board of Canada estimated that if all the rights and fees paid to composers are taken into consideration the Board spends somewhere between $200,000 and $300,000 on Canadian musicians in any given year.

As far as composers are concerned, writing music for a film is the most lucrative of all activities. The Guild of Canadian Film Composers has a membership of 50 and although very many of the fees paid to them are in the $5,000 to $7,000 range for small projects some earn as much as $100,000 or even more for major films.

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* Statistique Canada. Programme de la Statistique de la Culture. Les Arts et la culture: Un Portrait statistique.

There is such an ignorance among Canadian film directors of the Canadian musical resources available to them that the Guild has put together a directory which it hopes will do something to ameliorate the situation. Without a doubt, Canada has composers and musicians who are the equal of those anywhere else and they must be able to make their way in their own country.

5 (K) Music and Telefilm Canada

We have already mentioned that the CBC TV English told us that since August almost every proposal which has gone to Telefilm Canada from independent producers indicating CBC participation has been turned down by Telefilm. The same sort of thing was said to us by private sector players. Global, which was producing the Irish Rovers as a co-production, has been unable to continue because Telefilm Canada says it will no longer support music telecasts of this kind. We talked to Peter Pearson of Telefilm and he confirmed that Telefilm will not support music projects that do not bring in a substantial financial return. He said that it must be understood that Telefilm Canada is not the Canada Council. Telefilm is anxious to support projects which will make their way in the marketplace and at the moment they exclude music. Peter Pearson expressed some interest in videos and when we spoke to him about opera he said that he was prepared to consider this genre. However, nobody is holding their breath. Without Telefilm supporting music there can be little development of the independent producers working in this form. This is an ironic situation because these are the very people likely to refurbish music on television. It is a vicious circle with both CBC and some players in the private sector caught in the middle.

At the very least Telefilm Canada should find a way of supporting popular music both directly and in the production of pilot projects. If it is not prepared to support classical music and jazz the government should consider a way of providing funds to the Canada Council which could allow for this kind of support.

5 (L) Regulation

There has been a continuing and very successful campaign by cable companies to increase the number of services they can offer the public in markets across Canada. For example, in Toronto the situation is now such that the channels available exceed the 36 channel converter which just five years ago was advertised as "all you'll ever need". The introduction of new channels has greatly expanded the amount of foreign (mainly U.S.) programming available to Canadians and weakened the Canadian presence in the Canadian broadcasting system.

CRTC Canadian content regulations for television have not helped the music profession in Canada because they make no specific demands for the use of music in Canadian programming. Furthermore, CRTC rules, such as that of simultaneous substitution, are of no value to Canadian creators, and performers as they ensure that Canadian viewers are watching foreign programming on Canadian stations. Obviously, the problem is exacerbated by the influx of unregulated foreign channels which carry no Canadian programming.

There are only really two solutions to this problem:

1. Restrict the importation of foreign signals on cable.
2. Make the investment in Canadian programming, including music, the major priority in Canadian cultural policy.

Everyone knows the first proposal is not feasible in to-day's world, given Canadian opinion and the technological revolution. It is obvious that the survival of Canadian cultural sovereignty depends on the development of Canadian programming in the electronic media. Both at home and abroad we need to develop a mindset in which Canadian programming is synonymous with excellence. In this way we will be able to export many of the programs enjoyed in Canada.

5. [illegible] Use of Canadian Music in Commercials

Financial figures from the AF of M indicate that $6,250,000 was spent on radio and television commercials in 1985. It is now believed that most of the commercials on radio and television are Canadian and contain original music by Canadian writers. Given the high international standard of Canadian writers and musicians as well as the outstanding recording facilities now available here, this situation is likely to continue.

As previously mentioned, the AF of M is concerned about the possibility of the CBC abandoning the making of commercials. We were told that if the CBC gets out of the making of commercials the figure mentioned above would be cut in half. As well, the AF of M insists that it is misleading to say the private sector would then step in and pick up the slack. This belief is based on the fact that the most important private broadcasters are usually sold out in any case.

There is a developing trend in commercials in the United States which may sooner or later have a parallel in Canada. Forbes Magazine* in the U.S. states that popular songs are now sometimes used as a background in commercials. If something similar were to happen in Canada the earnings of musicians would be certainly enhanced.

Music is certainly a selling tool. Forbes article gives two examples. The commercial used by GTE Sprint in which Stevie Wonders' song "I Just Want You To Know That I Love You", appears as background has been highly successful. Within three days of the first commercial airing calls to GTE Sprints' telemarketing number increased by 25%.

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* Edition of Nov. 1, 1985

According to the ad agency, J. Walter Thompson, Young and Rubicam were asked by Lincoln Mercury to design a campaign that would appeal to younger buyers. (At that time the average age of a buyer was 45.) Young and Rubicam felt that "baby boomers music" such as Help by the Beetles and Ain't No Mountain High Enough by Marvin Gaye would be appropriate songs to include. Within the last year the average age of Cougar buyers has dropped to 35 and Lincoln-Mercury has increased its market share by 5.5% to 6.5%. As Stephen Novick, Executive Producer of Grey Advertising says, "MTV brought music to the forefront of peoples minds".

If commercials go this way in Canada the symbiotic relationship between music and radio and television commercials will have reached a new phase of development.

Chapter 6

Copyright and the Protection of Canadian Creators and Performers

6.1 Concept, Purpose and Function of Copyright Law

The concept of copyright has evolved over several hundred years following the invention of printing by Gutenberg. It is a property right but with some variations from the traditional concept of property right as understood in the society of to-day.

This philosophy was recognized in Parliament over 50 years ago, when the current copyright law was before the Canadian Senate.

> "The main object of the Copyright Act should be to protect the rights of authors. They are the producers, it is their brain, their imagination, their intellectual effort that has given life to the book, to the statue, to the painting, to the musical composition which is given to the public. These are their property and the protection of their ownership should be the paramount aim of the law."*

Although the rights granted under the Copyright Act are generally exclusive they are subject to constraints that are necessary for the protection of society as a whole. It should also be remembered that these rights do not last forever as is the case with most property rights. The generally accepted period for protection is the life of the creator and the fifty years following his death. Thus the works of Beethoven, Moliere and Shakespeare are all out of copyright restrictions and can be enjoyed by the world at large with no payment to the creators, descendants, heirs or assigns.

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* Senate Debates, May 30th, 1921 at 642.

Copyright is one of the family of intellectual property acts such as the Patents Act, Trade Mark Act and the Industrial Design Act. This group of acts is in turn linked to those of other countries through treaties and agreements which grant protection to Canadian creators worldwide and conversely to foreign creators in Canada.

There is no doubt that copyright is a fundamental and central element of any cultural policy. By protecting the rights and interests of creators it enables them to create with an expectation of economic return if their works strike the public fancy.

It should be noted that the purpose of any copyright act worth the name is to provide a framework of rights. It's purpose is not to collect revenues due to creators. This is something that has to be engaged in by creators themselves, either singly or as part of a collective, using the act as a basis for negotiation with the user and, if necesary, litigation to resolve disputes if they arise.

In essence the basic function of copyright is simple - to provide at reasonable cost to the public and with a reasonable return to the creator, access to works that creators have produced. It is not the function of the copyright act to ascertain the relative value of different works of the same genre, that is for the public to decide. It is also not the function of the copyright act to act as a cultural stimulation for a particular group of creators (for example Canadian creators). Copyright acts around the world are by their nature neutral as to the relative value of any specific work, their aim is to ensure just and effective protection of all creators, regardless of ability or nationality.

6.2 A Brief History of Copyright and the Process of Revising the Canadian Copyright Act

The concept of intellectual property and copyright protection for creators is one which has developed over the centuries as a reaction to technology and the effect that it has had on creators.

While there were certain protections for creators, and particularly printers, prior to the 18th century the first real copyright act was signed into law in Britain in 1714 called the Queen Anne Statutes. France passed its first real copyright act in 1791 - two years after the revolution.

In spite of good intentions, when the present Canadian Copyright law was being drafted the rights of creators were downplayed and the concerns of the users of music given foremost consideration. In fact the users of music, the gramophone companies, persuaded legislators that the creators - in this case the so called "powerful" music publishers and one or two major gramophone companies would sign exclusive agreements for their material and thus, in practical terms, establish a monopoly. The result of this successful lobbying was the inclusion in the 1921 Copyright Act of the so called compulsory license clause. This produced not one but two gross inequities; firstly following the first licensing of any given work the Act granted access to every user at a statutory rate, whether that user was solvent or not or businesslike or not. Secondly the statutory rate was fixed at two cents per playing surface. This rate is still in existence in the act some 64 years later. Obviously, this has resulted in tremendous economic advantage to users - the actual amounts will be quantified later - and resulted in great harm to creators.

In the face of this gross inequity created by the 1921 Act, governments have consistently ignored the matter and refused to take action. This user bias and the consequent lack of political will to change, resulted in extremely slow progress in the revision of the Canadian act even when it was manifestly apparent that it was totally outdated and causing severe damage to the earnings of creators in many different areas. In fact, discussion on the revision of the Copyright Act has been going on for more than thirty years. It was first sparked by the revision process taking place in Great Britain and France that resulted in the 1956 British Act and 1957 French Act. However, in Canada the Isley Royal Commission on Copyright and its report were disregarded and interest in copyright was not revived until the mid-sixties when the Economic Council of Canada was asked to report on several issues including copyright.

The ECC report was issued in 1971 and leaned heavily towards consumer interests and current perceptions of the economics of the situation. Following this report the Minister of Consumer and Corporate Affairs commissioned a further study and this resulted in the publication of the Keyes Brunet Report in 1977, a report that favoured the rights of creators strongly.

Although armed with twenty years of reports and studies and notwithstanding the fact that the United States had just passed a new copyright act which came into effect on January 1, 1978, the government made no move to draft a new act of its own embodying the principal changes recommended. Instead it commissioned further copyright studies which have resulted in another long delay. It is in this way that thirty-one years after the Isley Royal Commission Canada is still without a new act. This is an alarming state of affairs especially when it is remembered that without a strong and up to date copyright act to protect creators, government programs for cultural development cannot succeed. When all is said and done, it is the creators who are the generating force in the cultural life of Canada. Certainly without its creators Canada would be considered an impoverished country.

6.3 Earnings of Creators and Financial Losses as a Result of Poor Copyright Protection

As a group, music creators suffer from appalingly low financial returns for their labours. A Statistics Canada* Survey tells us that the median income for composers who listed composing as their primary income is $400. Statistics Canada also informs us that even though more than half the composers represented had additional income from other musical employment, the total music related income had only a median of $1,000. This was the lowest level of income from music of any of the groups studied in the Statistics Canada survey. It is no wonder that 80% of the composers surveyed worked at jobs outside music and that 70% of these jobs were full time.

If we look at the Annual Accounting published by CAPAC in April 1985, we find that Canadian writers and publishers received slightly in excess of $11 million. We do not have the exact figures for PRO CAN, but using a generally accepted industry ratio* we can extrapolate the figure of approximately $20 million paid to Canadian composers and authors and publishers in 1984 from all sources - radio, television and general revenues plus foreign income.

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** On given performance rights earnings of $1 it is assumed that CAPAC receives 55 cents and PROCAN 45 cents.

In the same year CAPAC paid just under $11.3 million to its foreign affiliates. With the same extrapolation we get a figure of approximately $20 million being paid to foreign composers, authors and publishers in the U.S., Britain, France and other countries. From these calculations it can be seen that there is a 50-50 or matching split in payments to Canadian and foreign copyright holders. It should be noted that this is an improvement on the approximately 40-60 split of ten years ago.

As a point of comparison it is interesting to note that revenues received in 1984 by Canadian writers and composers from all performance sources is roughly equivalent to the sales commissions paid by the radio reporting members of the Canadian Association of Broadcasters' to their national and local advertising representatives in the same year - namely $20 million.

The other major source of revenue for creators in Canada is derived from record sales and known as mechanical royalties.

In a study prepared by Paul Berry, the General Manager of CMRRA* on mechanical earnings the following facts emerge.

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* Canadian Musical Reproduction Rights Association.

Given a sales figure of 35½ million albums/cassettes and 11½ million singles (the approximate total sales in Canada) and using the rates now current in major territories the following figures emerge for what would have been earned with total mechanical royalties in other markets given identical sales figures.

Country	Total Mechanical Royalties
1. Australia	$ 26,158,750.
2. Europe (ex. Germany)	21,609,650.
3. Great Britain	21,647,187.
4. Japan	20,000,000. (est.)
5. United States (at full rate)	17,010,000.
* 6. United States (at contractual lower rate on 50% of sales)	14,883,750.
7 Canada	9,200,000.

* This contractual rate is 75% of the full rate which is commonly negotiated by record labels for writer/artists.

As can be seen using identical sales figures, the royalty earned in Canada would be just over a third of Australian earnings - a country that greatly resembles the market in Canada - about 38% of earnings in Britain and Europe and only 62% of the lowest U.S. figure.

This compulsory licence clause of the current Act can now be seen for exactly what it is - a hidden subsidy to multinational record companies. In other words the creators are underwriting the users. This money in the hands of the multinationals is of no benefit to the government. It is common knowledge that the multinationals make most of their profits in Canada from the productions of foreign masters and this money flows out of the country. Furthermore, Canadian consumers don't benefit because recordings cost more in Canada than the United States.

All of this should make it clear that creators in Canada work against overwhelming odds and that in terms of new copyright legislation in Canada they cannot be expected to wait for a reform of the Act any longer.

6.4 Technology and the Reality of the Current Act
The Necessity of Revision

The bold fact is that in the last ten years technology has bounded ahead of copyright protection around the world. If this is the case with countries that have copyright acts that have been renewed and updated relatively recently, how much more of a problem do we have in Canada with an act dating from 1921!

The purpose of a copyright act should be to set up a situation whereby users and creators, individually or collectively can negotiate to reach agreement on the price for using copyright material.

However, technology has mitigated against such a situation in many areas and at the same time fostered an insensitivity amont the public for the rights of creators. For example, recorded music twin-cassettes are heavily advertised and eagerly purchased as a way of increasing record collections at minimal cost. Furthermore, VCR's are used both to record movies and music videos. Computer software copying is a common occurrence. Another flagrant example is the photocopying of printed materials by schools, colleges, universities, and countless performing groups such as choirs which have unlimited access to photocopying equipment. A controversial example is the use of copyright material by cable companies without payment to copyright owners. Furthermore, the general abuse of copyright materials is egged on by the minimal penalties in Canada for piracy and copyright infringement making it an attractive place for unscrupulous people to do business.

An extremely serious problem is the insensitivity of the public toward copyright holders. A quote from an article by Robert Fulford entitled Cultural Piracy in the April, 1983 edition of Saturday Night will throw light on this situation. Fulford says:

> "For about two decades a great many of us have been involved - usually without any conscious intention - in the slow destruction of the idea that created works belong, for a good period to the person or persons who created them... Not

> many of us clearly understand the meaning of this idea today. The concept has become so blurred that it rarely even enters the minds of copyright violators. People who would not steal a loaf of bread if they were hungry will casually make copies of records for their own use, thereby robbing the performers and composers of their royalties...All these books, films, photographs and records are property, just as a piece of land is property. Yet we have by common practice, ceased to treat them as such...In a time when large corporations are considered suspect, who can feel badly about stealing sound and pictures from CBS or 20th Century Fox? But as the property rights of corporations slowly dissolve, so do the rights of individual individual artists. And the mind that becomes accustomed to appropriating the programmes of CBS is then better prepared to steal a chapter from an economics text book written by someone who badly needs the royalty."

While it may be convenient for the public to disregard copyright holders how can society function intelligently if it makes no room for creators?

It may help to understand the magnitude of the problem by taking three examples.

1. photocopying: In Britain one of the country's leading schools, Oakham, lost a case brought by the Music Publishers Association centered on the copying of Christmas Carols. The school was said to have photocopied 15,000 sheets over a period of time. In its defence the school explained that it was more from convenience than a deliberate attempt to evade royalties. The MPA commented that while it sympathized with schools they could not solve their financial problems by robbing other people of their rights. The case ended in an award of $10,000 in damages plus costs.

2. Cable Retransmission: An article in Forbes Magazine of September 23rd, 1985 entitled "If You Can't Trust Your Friends" examines the situation of CANCOM distribution of U.S. signals by satellite and cable for profit and its lack of payment for this use. The article concludes that by virtue of a 1921 act that didn't envision this technology, what is illegal in the United States is legal in Canada. However, in our view the key point made in the article is as follows:

> "The Canadian battle illustrates how difficult it is to adapt international (copyright) law to innovation."

3. Piracy: It is estimated by IFPI* that piracy is costing the record and video industries $1 billion per annum each. Canada's current law in this regard is so open to abuse that it is an embarrassment. It is so

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* International Federation of Phonograms and Videograms

bad that prosecutors regularly use provisions of the criminal code in order to make a prosecution worthwhile.

Contrast this with the situation in the United States where in 1982 the Piracy and Counterfeiting Act was passed, carrying upon conviction a felony charge for a first offence, a maximum of $250,000 and five years in jail. In spite of these substantial penalties it is reported that legislators on Capital Hill are contacting to RIAA* to ascertain if this is enough or if the law should be "toughened up".

From all that has been said it is obvious that the problems of technological development are massive and will continue because technological innovation is leading the way into the future. There can be no doubt that technological developments have worked to the disadvantage of creators. This has happened because of the failure of successive governments to put a global strategy for culture in place which would ensure adequate copyright protection for Canada's creators, while at the same time providing reasonable access to copyright materials by users.

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* Recording Industry Association of America

6.5 Home Taping - A Look at its Effects on Copyright Owners

If one wished to examine the effect of a new technology on the music industry it would be hard to find a better example than home-taping. Such is the swiftness of change that the rise of the cassette and cassette recorders were not foreseen when the copyright act in the United States was being revised in the mid-seventies. In fact, no compensation mechanism was put into place in the Act that came into effect on January 1st, 1978.

It is somewhat ironic that this particular year (1978) was the first in which the magnitude of the problem began to become evident and the first in which studies were seriously conducted to establish the extent of the problem.

Home-taping is a classic example of technology overtaking the philosophy of the copyright act and its ability to deal with the situation. It has preempted the ability of creators to negotiate directly with users for the right to use their work, subject to an agreed payment, and illustrates the complete breakdown of the copyright system in the face of new technology.

In theory Canada already offers creators protection under the act. Jim Keon in his study, Audio and Video Taping: Impact on Copyright Payments writes:

> "The Canadian Copyright Act provides owners of copyright with the sole right to produce or reproduce their works or any substantive proof thereof. This is subject to a number of qualifications but there are no exceptions relating specifically to the reproduction of copyright work for personal use. Thus, the vast majority of the millions of home audio and video recordings made in Canada are infringing recordings. Clearly, however, the present prohibitions against home taping are unenforceable."

At the same time Article 9 (2) of the Berne Convention to which Canada is a signatory states that private copying should only be permissible if "it does not conflict with normal exploitation of the work and does not unreasonably prejudice the legitimate interests of the authors." Home taping clearly does, as no creator receives a penny in royalties from these private copies.

However, notwhithstanding these two clear legal positions, the Canadian government has not seen fit to move in any way to allow the implementation of such a right by creators. Both the White Paper and the Sub-committee report make it clear that copyright is a property right and should be protected as such. It is clear that property is being used without payment and that payment should be made. According to copyright law it is an irrelevant argument as to whether or not money is being earned or changes hands for the use of the copyright. The following example makes this clear.

In 1955, the German Supreme Court made the following observations when reviewing a copyright case.

> "Important, in construing statutory copyright provisions, is the legal principle which governs copyright law, namely that the author's consent over his work is the natural consequence of his intellectual property, which merely found its recognition and formation through legislation. According to this notion new possibilities to use an author's property, provided by development of technology, are to be included in the exclusive right of the author. A general principle that the rights of authors cease in the private sphere of an individual is unknown in copyright law. Generally the author is entitled to compensation for any use of his or her work, even if no direct commercial profit is gained."

Nevertheless the question of how compensation to copyright holders should be made from persons making home recordings is always asked in any discussion on copyright. In our view, payment for home taping should be considered not as a tax or other monetary imposition but rather as an indemnification to the copyright holder for being deprived of the opportunity to exercise exclusive rights. Article 53 (5) of the 1965 German Copyright Law instituted a charge based on the sales price of the recording equipment. It was emphasized that this charge was not to be considered a tax or para-fiscal levy, but as compensation due to the owners of exclusive rights to offset their inability to exercise such rights.

Over the past eight years there have been a multitude of surveys in many different countries to quantify the amount of home taping and a profile of consumers who tape at home. The figures quoted are taken from three sources; in the United States from surveys conducted by Warner Communications Inc.; in the United Kingdom, from surveys conducted by the British Market Research Bureau, and surverys in many other countries from the report by Gillian Davies, The Private Copying of Sound and Audio Visual Recordings: A Study Requested by the Commission of the European Communities - 1983.

In the United States, when complete albums are taped, 55% are borrowed or taped off air, when individual selections are taped, 61% are borrowed or off air. In Britain 18 million adults are regularly copying from radio and records.

In the U.S. the most often given answer for home taping (25%) as well as at least once (45%) is, "So I didn't have to buy it."

It should not be thought that material is taped because it is unobtainable. Music home-recorded as a percentage of all recordings is as follows: France 90%, Germany 91%, Norway 86%, Spain 96%, Sweden 93%, U.S.A. 84%. The overwhelming majority of music recorded is national and international popular material; 81% in Germany, 68% in the U.K., 76% in the U.S., 72% in France. A recent survey in France also shows the categories of music most copied corresponds exactly with the categories of pre-recorded records and tapes most sold.

Another myth of home taping is that only teenagers do it. This is certainly not borne out by the surveys. In the United States the 20-34 age group accounts for 50% of taping complete albums and 41% of individual selections. Even the 35+ demographic outweighs teenagers in albums taped (19% to 12%) and is equal with them on individual titles (22%). Overall, adults account for 88% of albums taped and 78% of indvidual selections. The figures for the 35-54 age group who have taped music in the U.K. is 54% of that population segment.

Another commonly held belief is that lower income groups who cannot afford pre-recorded material comprise most of the home tapers. The facts indicate something different. South of the border,in the United States. the most active tapers are from higher income strata. In both medium ($10-20,000 p.a.) and upper (over $20,000 p.a.) income groups, taping takes place at a higher rate than in low income groups. Furthermore, in France 47% of senior executive/professional people made recordings in the twelve months preceeding the survey compared with 39% of middle/lower middle class and 37% of the working class. In the U.K. the figures were 43% of upper middle/ middle class, 38.2% of lower middle class and 37% of the working class.

There is now irrefutable evidence that the majority of people who have recording equipment use it to copy. In Germany the figure is 85%, in the Netherlands it is 90%. Across the Channel, in Great Britain 57% of people using copying equipment do so from more than once a week to several times a year.

Sales of recording equipment and blank tapes are enormous. In the U.S. it is calculated that 75 companies are selling 147 different models of cassette recorders capable of home recording. Total sales between 1980 and 1984 amounted to 138.5 million units. The International Tape Distribution Association reports that U.S. blank cassette sales in 1984 were 243 million units. In 1981 the E.E.C. figure was 312 million units. In 1982 sales in the U.K. were 73 million units - up from 43 million in 1977 and in Germany in 1982 were 108 million units, up from 27 million in 1972.

The public preference for C-90 tape, on which it is possible to record two albums, has been confirmed in Germany where it is calculated that the average length of a blank tape is 76 minutes, thus backing up the sales figures that C-90 accounts for 75-80% of total blank tape sales. It was in Germany also that it was calculated in 1980 that the storage capacity of blank tape sold amounted to 6.9 million minutes while pre-recorded music sales amounted to 7.3 million minutes.

To add insult to injury blank tape is generally re-used, with surveys showing an average of one re-use per tape thus doubling the potential damage to creators of a given sale. This would also seem to account for the flattening curve of audio blank tape sales as increasing numbers are re-used.

The growth of home taping is documented by the growth of homes with recording equipment. In the U.S. the figure was 48% in 1980 and in the U.K. 64% in 1983.

A further damaging development of the home taping technology has been the "dual deck" cassette recorders selling for as little as $200 in Canada and which now enable consumers to make excellent copies, tape to tape instead of having to borrow a machine. Some machines are being marketed with high speed dubbing facilities and now appearing on the market are triple deck machines enabling two copies to be made at the same time. As well, there are also combination compact disc/dual deck machines offering extremely high copy quality. With total justification Brian Robertson, President of CRIA* was quoted in the Globe and Mail on August 30th as saying that with the advent of these new machines home taping crosses into piracy.

Matsushita Electronics of Japan recently published a survey stating that dual deck machines accounted for 11% of world wide sales in 1983, 30% in 1984 and will account for 60% in 1985.

These then are the bare facts but what is the result for the creator of home taping - apart from the substantial financial losses involved?

Quite apart from the immediate financial loss involved there is another hidden loss. Home taping is a major factor in the holding down of the price of records and tapes and prevents manufacturers from raising prices in line with inflation. As the creator is generally paid either at a percentage of the retail price, or can negotiate deals as a direct result of the retail price, this situation is of major harm to him or her.

Let us take an example using the retail price index and the cost of records in three territories between 1970-81.

		Retail Price Index	Cost of Recorded Album
France	1970	100	100
	1981	285	169
Netherlands	1970	100	100
	1981	218	140
U.K.	1970	100	100
	1981	404	225

Simple mathematics tells us that the real value drop in the price of records is about 40%

Another major and continuing problem for creators is the attitude now in place amongst consumers that it is quite acceptable to home-tape material. This attitude is likely to result in situations such as Mimi Fullerton of Telemedia described to the CAB* convention in 1984. She said in discussing sales of music videos:

> "A more likely scenario is that the music video viewers will make their own tapes from MTV in the U.S., of Much Music in

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* Canadian Association of Broadcasters

Canada or copy from one another's tapes. The advent of VHS high fidelity systems and the imminent arrival of stereo T.V.'s could contribute to this scenario."

As profits and revenues drop and as growth slows choice will diminish. If there is less money to take chances on new artists, less new artists will be released. The growth of home taping combined with increased marketing and production costs has resulted in a drop of 45% in releases of new artists in the United States from 1980 to 1984. By diminishing potential earnings to creators we also damage the business infrastructure consisting of those who make the editorial judgements, have technical know-how and take the financial risks which help creators to evolve into major successes.

The blank tape industry and the manufacturers of cassette recorders are capital intensive and employ very few people in Canada in distribution or retail for none of the product is manufactured here. The sole result of the lack of legislative interest has been losses for creators in Canada and the transfer of additional monies as profits to foreign manufacturers of recorders and tapes.

To sum up the whole matter we can do no better than quote Senator Charles Mathias of the United States. In an interview published by Billboard on November 16, 1985 he spoke about the need for an audio home taping bill. He said,

"There is no doubt that a great deal of theft of intellectual

> property is occurring. It's usually called piracy. And I'm sure that most people who do the unauthorized taping really don't realize that they're thieves. But there isn't any other word you can use."

On the opposition to his bill:

> "This is the expected kind of thing. I think you have to anticipate it. It's a replay of the jukebox bill - Ultimately, however, the equities in the situation become apparent, and we did pass a law, and it did cover the use of copyrighted material on jukeboxes."

On the use of the word "tax" by opponents to describe the bill:

> "It's very easy to coin phrases, to hurl an epithet that we're "taxing" taping, but when you really boil it down to the true facts, we're simply trying to give the labourer (the money) that he has earned. If the creative artist has produced the work of art, the music, whatever it may be, he or she is entitled to be paid for the labour that has been invested in it. And it should not be stolen as a result of unauthorized taping. It's as simple as that."

6.6 Copyright and its Cultural and Economic Importance, Its Potential Impact on Other Government Cultural Programmes

The prime function of the copyright law is the protection of intellectual property but as an offshoot of this protection there are substantial benefits to the economic well being of the country. In the government white paper* we learn that 350,000 Canadians are employed in broadcasting, book publishing, sound recording, music publishing, journalism, film and television production and advertising. All of these, are dependent upon the copyright law as the basis for their existence.

A recent study of the copyright industries' value to Britain indicated that they represented 2.6% of the Gross Domestic Product, a similar figure to those of previous studies in Canada (2.1% of GNP) and the United States (2% of GNP). Computer industries and industrial copyrights (patents, etc) are not included in the calculation. Obviously copyright is a key constituent of any government strategy to aid the cultural sector as it is imperative that protection is in place to enable creators to be able to reap the benefits of their work. Without it the operation of government cultural assistance programmes is akin to giving a drink of water from a leaking cup to a man dying of thirst.

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* From Gutenberg to Telidon

There is no doubt that as economic development continues around the world the developed countries as a group can no longer expect to be the main manufacturers of primary products or even possibly secondary products. The lower manufacturing costs in developing countries give them a tremendous advantage in simple manufacturing. Many other countries can produce goods more efficiently and cheaper, and we cannot as a country realistically expect to achieve any sort of domination in this sector. Where then can we succeed? As a nation he have a high level of education, great intellectual ability and a fund of experience and knowledge. We are rapidly becoming a service/add-on society rather than a supplier of manufactured goods. In this situation there is a great opportunity for Canada. To take just one example almost all VCR machines and cassette tape decks are imported from the Far East, but is the programming? The answer is of course no - without exception it comes from developed countries. If the copyright protection is there it can be assumed that there will be an excellent possibility for re-use from film into video cassette for example. This gives more potential for additional earnings to flow back into Canada.

However, there is a certain caveat to this. We should not succumb to the cries of those who would be very restrictive of copyright in the new act for balance of payment reasons, economic self interest or similar arguments. If this happens and we then receive the equivalent lesser protection from our major export markets, we submit it will be extremely damaging in the long term to potential revenues. If the drafters of the 1956 British Copyright Act had been guided by this principle and written a very restrictive Act, and as a result their citizens had been subject to mirror legislation in other countries, then the success of British talent over the past twenty years would have earned them far less money than has been the case. Happily for British creators this did not happen, yet we submit there was far less evidence of international success in Britain in 1955 than there is in Canada in 1985.

Ready, cheap and often free access is a demand increasingly heard by commercial users and many consumer advocates. It is both easy and simple minded to declare that cheapest is best, and to persuade any user (and we're all users) that free use of someone else's work is in the public interest. It is more difficult to comprehend how copyright works and how it sustains creators, makes possible whole industries, helps exports and ultimately benefits the whole of society.

Copyright serves society, it does not tax it. Copyright is a passage, not a barrier to enjoyment of creator's works.

Copyright is not a tax on pleasure but a bargain ticket to enjoying some of the good things in life.

CHAPTER 7

The Marketing of Music in Communications

In the world of to-day, it cannot be assumed that musical talent alone is enough to ensure a successful career. When it comes to recordings, some people say that 50% of success is related to production. If this is so, then the other 50% is concerned with marketing. Whichever way one looks at it, no musician can have a successful career without the electronic media. This is why the electronic media must be central to all considerations of music policy both now and in the future.

In the sixties there was a concept of "lets go out and make a record and see what happens". While this approach may still be effective in the odd case the market of today is very different. Nowadays, the steps to be taken to build a successful international pop or rock artist might be summarised as follows:

Steps taken by Creator/ Performing Artist	Steps taken by music business
1) Create and work at a basic level to ascertain public acceptance of the product (songs and performing artist).	Research continually, up and coming groups and new combinations of established musicians.
2) Given initial acceptance by the public work at performance and image development and creative musical development.	Fund in limited fashion with minimal obligation, groups or creators with potential.

Steps taken by Creator/ Performing Artist	Steps taken by music business
3) Approach record companies, music publishers and business managers with the initial package to elicit their interest.	Direct performing artists and groups to a variety of professionals in the market; for example, a record company. Also suggest publishers and managers.
4) Work on an ad hoc basis with business people to further develop the creative and business package.	Continue working with selected artists or groups and offer professional advice on marketing song writing, career development, etc.
5) When interest and commitment from business sectors has progressed sufficiently, engage a lawyer and negotiate contracts with record company, music publisher and manager.	Negotiate with creator's lawyer to reach a satisfactory contract.
6) Following signing, spend considerable time in creating excellent material for first album. Work with all parties concerned to build a well thought out long term image for the group.	Work with the artist or the group to improve and develop live performances. Work on creative writing skills and work on recording studio skills. Consult with group and then sign record producer and video producer. Work with manager and

Steps taken by Creator/ Performing Artist	Steps taken by music business
	publisher to prepare the marketing package and work with the media to establish a pre-release "buzz".
7) Upon release of the first album step up live performances to help public acceptance of the product. Spend a lot of time establishing and building contacts, not only at the record company, but with radio people, TV producers, wholesale and retail outlets, the print media and of course the public at large.	Following release of initial single and album, put into effect the planned marketing campaign at all levels - radio, TV, press, etc. This should be a well thought out campaign lasting between nine months and a year, involving follow-up singles, back-up retail campaigns, etc. Approaches should be made to all major foreign markets following some initial sales success.
8) Continue to compose so that publisher can submit material to other artists, thus not just bringing in revenue but widening the image of the group.	Apart from cooperating with the overall marketing strategy the publisher should be contacting artists in Canada and abroad to establish the image of the artist or group as creative writers for others.

Steps taken by Creator/ Performing Artist	Steps taken by music business
9) Continue and repeat this process with second and third albums.	The campaigns, adapted as necessary, should continue.
10) Once success has been achieved in Canada work for two more years to establish the artist or group in foreign markets. This will involve a lot of back breaking touring and public relations activities. The group will have to sell itself to more industry people, to foreign record companies, promoters and the media and through them the general public.	During the marketing of second and third albums the record company, the publisher and the manager will all use their contacts and spend money as necessary to establish group's image abroad and get commitments to launch and sell the artist or group internationally. Set up foreign tours, promotional trips, etc. to achieve sales success.

This then is a marketing campaign in an extremely simplified form. There are endless variations to this basic theme, but the campaign has to be both well thought out and well financed or there will be little chance of success.

At a recent seminar in Toronto, sponsored by "The Record", executives from major U.S. labels discussed the problems of marketing recordings in the United States. They stated that in the United States, new releases had dropped from about 4,500 in 1978 to about 2,000 in 1985. Obviously, it is far harder to obtain a release in the United States now than it was seven years ago. At the same time, it has become much more expensive to promote recordings effectively. To promote a single it now costs at least $75,000 and about $250,000 for an album. Also radio and major video outlets such as MTV have very restricted playlists and it is difficult to get airplay for more than a very limited number of artists.

It would appear at first glance that if there are far fewer releases, there would be more promotion of those records that are released. Unfortunately, this is not the case as there have been major staff cutbacks at all labels and as a result, there is little difference between the number of singles being promoted by a given record company employee today and seven years ago. Given the costs just mentioned and the workload of retail staff, it is obvious that only a limited number of releases can be actively promoted.

While the seminar dealt with the situation in the United States, the same sort of thing occurs in every major market. As far as Canadian performers and creators are concerned, their success will be determined by not only business acumen and marketing experience, but also through having access to financial resources, some of which will depend on a government strategy for the recording and radio industries. Clearly, no marketing campaign can succeed without appropriate financing.

CHAPTER 8

Free Trade Concerns

In the music and recording field a type of free trade is already a day to day part of life. The music industry does not have the exporting problems of most industries in that the physical product, the record, tape or sheet music, are not always exported as a finished entity.

Instead, the right to represent the copyright owner is granted under various terms and conditions, and it is then the responsibility of the representative in a given country to manufacture product containing the creative works concerned and pay the copyright owner a royalty on sales for doing so. As a consequence, the problem of non-tarifs barriers faced by many industries, is not a problem in the music sector. Leasing rights has been a long established practice in the industry worldwide. By necessity in a small market such as Canada, creators have to export to survive and in consequence have always been very "free trade" oriented.

However, where the present debate on free trade does impinge in a major fashion on the Canadian music industry is when "totally free" trade is discussed. The economics of the music business dictate that companies creators and performers be well financed in order that they may compete effectively internationally. The day of the cottage industry and the small independent with minimal financing are past.

However, as with all cultural industries, looked at purely as an investment the music and recording industries are in the "high risk" category. Other industries in the same situation such as the oil and gas industry, have the advantage of substantial tax benefits which the record industry does not. Without programmes that encompass such tax incentives or funding, such as that which might come from a Teledisc Canada agency, there is no way that the creative sector in Canada can survive. Therefore "totally free" trade is not an option if we wish to have cultural industries. As Mavor Moore stated in The Globe and Mail of December 7 last, the recording industry of to-day provides the widest selection of music ever made available, but unless we take pains to make sure Canadian artists are in the catalogues they simply will not be there. No one else is likely to bother. Business people and those concerned with culture in other countries will be too busy promoting their own product.

Any astute and farseeing government will want to develop the potential of creators and performers and those concerned with the technologies that support them, for both cultural and economic reasons. In the case of Canada, this will mean the recognition of Canadian recordings as a prime cultural product and the establishment of a climate in Canada which recognizes this development.

It must be our goal to create conditions whereby many entrepreneurs, creators and performers will emerge. While there will be failures there will also be some spectacular successes.

However, the reality of the Canadian recording scene is that, given the overwhelming dominance of foreign multinationals, Canadian entrepreneurs, creators and performers could not make their way in a totally uncontrolled wide open market-place. Restraints should be placed on foreign product and distributors in Canada if we hope to establish viable cultural industries here.

Let us not forget that even such a cultural power as the United States has employed "non-tariff" restrictions to benefit its cultural industries. For example, for many years a feature of the US Copyright Act was the so called "manufacturing clause", which effectively prevented foreign publishers from competing in the United States Market.

The Canadian stance concerning cultural industries should not be totally defensive. We should go on the offensive and develop a long term strategy to exploit foreign markets and reap the economic benefits of moving in this direction. It is as well to remember that the pop group ABBA was so successful in exploiting foreign markets that it was of considerable importance to the economy of Sweden.

CHAPTER 9

The Development of Music in the Electronic Media

At a basic level there are two sets of objectives that concern the development of music in Canada. One is cultural and the other economic or industrial. What is needed is a balance between the two of them. Clearly, cultural objectives and their implementation, are vital to the survival of Canada's cultural sovereignty. However, at the same time it is essential that the music industry in Canada become more economically viable. Therefore, any strategies concerned with music which are being contemplated must allow for the development of excellence at the performing and creative level on the one hand, and the economic viability of musical products on the other. While this is the appropriate approach for popular music it must be said that for classical and other specialty musics very special measures will be needed if they are to survive. With the electronic media primarily involved with a limited number of popular musics of a highly commercial nature, the sounds of other musics could be easily drowned out, altogether. Apart from artists like Bryan Adams and groups like U2 and Rush, there must be room in the Canadian broadcasting system for Murray Schafer, André Prévost, André Laplante, Maureen Forrester and John Kumera Parker not to mention Bach, Purcell, Debussy, Chopin and Stravinsky.

There should also be room for so called ethnic and other musics as well. What is needed is a diversity of musics and appropriate balances between them all.

The Canadian content regulations for radio of the CRTC have been important in the development of music in Canada. When they were introduced they created a demand for Canadian music recordings. If the regulations have not been totally successful it is because there was no strategy on the part of the government to boost the supply. As the years passed it became clear that without a strategy which would synchronise the supply and demand elements there could be no real progress.

At the present moment some players in the private sector are calling for a reduction in the demand for Canadian music or in some cases for the total abolition of Canadian music content requirements. In our view, the solution both now and in the future is not to reduce the demand but to give a major boost to increasing the supply.

Bearing this in mind, we feel the CRTC was ill advised in allowing certain stations to reduce their Canadian music content to levels lower than that in their promise of performance, because this could be the beginning of a trend.

We believe everything possible should be done to bring about a rejuvenation of AM radio by encouraging the development of AM stereo. About 14% of private stations now are transmitting in AM stereo using the C-Quam (Motorela) system which is compatible with the AM stereo receivers found in new cars. Furthermore, it is important that cable systems should carry AM signals on a priority basis. So far only Canadian television and FM signals are available on cable. We agree with the CAB* that such a development is important because it is a way of allowing AM stations to overcome problems of increasing noise levels in urban environments.

It is obvious that with both AM and FM broadcasting, the use of satellites for the syndication of programs and for networking to cover special events such as live concerts will be important in the future. As far as music is concerned private broadcasters should be able to take advantage of any new measures brought about by the government to present Canadian music and Canadian performers to audiences through satellite technology.

Obviously, the introduction of stereo sound in television reception could do a great deal to bring about the rejuvenation of the use of music in a foreground way in television programming. Because of the conservative approach of private broadcasters to television programming, the CBC should play a leadership role by helping to find a new viability for music of all kinds in television programming. Come what may, Telefilm Canada must be willing to support the production of Canadian music projects otherwise foreground music will be largely excluded from Canadian television.

There is no doubt that classical music projects can be exported, and CBC Enterprises has done this in a limited way with such television projects as Pavlova and Portrait of Glenn Gould. Other broadcasting organizations

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Briefing to this Task Force on Broadcasting Policy
by Wayne Stacey, November 18, 1985.

and their sales arms, such as BBC Enterprises, Thames Television International, Channel 4 in Great Britain, Sveriges Television, Osterreichischer Rundfunk, Télévision Suisse Romande, the Finnish Broadcasting Corporation and companies such as Beta Film and Classart Film in Germany, have been successful in the international market place. Generally speaking, these kinds of projects use great international celebrities, famous ensembles and other high-profile elements.

However, many music projects which should be undertaken in Canada would not be designed for the international market place. They would use Canadians, who though outstanding, are not yet world celebrities and would concentrate on developing music in the various regions of the country. If Telefilm Canada is unable to assist Canadian independent producers with these kinds of projects, consideration should be given to allowing the Canada Council access to funds in order to allow it to fill this role.

By the mid 1990's home delivery of high quality sheet music, sound recordings and video programming will be available from a central computer, either via satellite or through cable direct to the home. This will obviously have a substantial effect on retail distribution patterns.

We have discussed the development of technology in the future and its impact on music more fully elsewhere. Technological developments have already changed the way music is used by a variety of audiences within society. A concert given in a hall in a particular city before three thousand people can now be heard by hundreds of thousands of Canadians from coast to coast and in remote regions of the country. The same group of musicians can make a recording that will be heard by countless people at times most convenient to their individual life-styles. Radio is used as a companion while millions of Canadians are undertaking other activities. Through Walkman type radios, communications technology has become an extension of the human body: Canadians jog, travel, eat, work and relax with the sounds of radio programs and recordings directly stimulating their aural senses as never before and car radios and cassettes are the companion of those who commute and others who travel longer distances.

Recordings are becoming technologically sophisticated beyond our wildest dreams and the technological changes in store for radio and television and their delivery systems are mind boggling. However, let us never forget that in spite of all this and an exploding Canadian broadcasting system containing a widening number of channels, the overwhelming amount of music heard in millions of personal listening hours is not Canadian.

This brings us to the point that there is a vital link between the use of music outside the electronic media and the use of music on radio, recordings, television, videos and film. The electronic media draws on pools of musicians in which the Government has invested countless millions of dollars over twenty-five years. Quite apart from the CBC, the Government supports the major orchestras in Canada, dance companies, opera companies, composers and individual musicians through the Canada Council. The Government is directly supporting the National Arts Centre Orchestra and music projects at the NAC to the tune of $5,033,000 in 1985-86.

Bearing this two prong support of music in mind, because of the technological changes which have already taken place in the past twenty-five years and the sociological changes which have accompanied them, it seems impossible to us for the Government to have a policy which does not recognize better the symbiotic relationship between music in the concert hall, opera house or dance theatre and music in the electronic media.

It goes without saying that public performances in public venues are fundamental to the development of music in Canada. However, it is interesting to notice that in some other countries governments have become extremely concerned about the media exposure of major performing organizations. For example, the French Government has been concerned that the Paris Opera should have a real presence on Télévision France so that it can be enjoyed by French people everywhere, and in Holland the Dutch Government is asking large music organizations to spell out their media policies before providing grants. A logical outcome of this approach in Canada is that the major performing companies would become important players in the electronic media. This is an idea which has a great deal of merit and should be explored further.

In any event, in Canada, an element of up-to-date cultural policy will be concerned with helping major cultural organizations to develop music policies. The use of radio, television recordings and film is now the main cultural preoccupation of Canadians. Unless the Government can assist in finding ways and means so that all the cultural resources of the country are garnered in such a way that they are much more evident in the Canadian broadcasting system and the cultural industries which support it, Canadian cultural sovereignty can never be assured.

RECOMMENDATIONS

RECOMMENDATIONS

Introduction

In order to give the members of the Task Force an overview of the objectives and recommendations they have been drawn together in this final section.

All the recommendations were written bearing in mind that the Task Force has been asked to recommend an industrial and cultural strategy for broadcasting from the present moment until the end of this century.

As stated at the beginning of this study, there is a crisis in the Canadian broadcasting system in spite of the CRTC Canadian content regulation there is still not a strong enough Canadian presence in the system. As far as music is concerned the supply of Canadian product has constantly fallen short of the demand, particulary in certain categories.

In our view, it is essential that steps should be taken to support the music industry in each area of the electronic media; radio, recordings, television and videos. As well, we want to place a special emphasis on supporting Canadian musical creators and performers because without them there can be no development in the music area of culture at all.

We have considered the roles of the public and private sectors both of which are so vital to the development of the Canadian broadcasting system that their mandates must be rearticulated in a new broadcasting act within the life of the present parliament.

The CBC has always been considered as the heart of the Canadian broadcasting system and it seems to us that in the future, the Corporation must be given the resources needed to enable it to play this role much more forcefully than at this moment.

Indeed, in the field of music, there is evidence to show that in real terms, the support of music by the Corporation is in decline and this situation must not be allowed to continue.

However, the CBC alone cannot solve all the problems of the Canadian broadcasting system. There are an overwhelming number of private radio and television stations in Canada, and thus means that until all of them are presenting Canadian programming in prime listening and viewing hours with enthusiasm and conviction, we will continue to have a Canadian broadcasting system in name only. We have therefore tried to suggest various measures which could be taken to increase the economic and cultural viability of Canadian program materials in the private sector.

It is also evident that we have paid particular attention to the role of independent producers in the recording industry. This is necessary because unless the economic climate in which these players operate can be improved quickly, the future of the Canadian recording industry is in doubt. In fact, the recording of Quebec artists could virtually cease within two or three years.

In redrafting the broadcasting act, the role of the CRTC - a body which has been extraordinarily important in the development of music in Canada - needs to be thoroughly rethought and fine tuned. At the moment the CRTC seems more concerned with industrial, than cultural objectives, and the priorities which it should accord to such crucial areas of concern as Canadian content and diversity, need to be put in the clearest possible language. We feel that unless the regulator is in a position to stand by Canadian content regulations they will continue to be eroded.

As far as television is concerned we see the CBC playing a leadership role in rejuvenating foreground music programming throughout the next decade. We also feel that independent producers working in television and film must pay more attention to the outstanding musical resources available to them in Canada.

Finally, we took note of comments made by the Minister of Communications, Mr. Marcel Masse.

> "A people defines itself through its culture. But it must also be able to ensure its daily reality through its cultural products."** "A country which cannot express its own identity is in danger of losing it."***

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* The Globe and Mail, November 30, 1985

** Toronto Life, November 1985

1. GOVERNMENT

It is recommended that: * A new broadcasting act be brought into being in which the mandates of the public and private sectors are more clearly defined and that the complementary elements between the two sectors are clarified.

It is recommended that: * The priority for both sectors should be the exposure and development of Canadian content. We submit that the wording of the present act, "using predominably Canadian creative and other resources"* has been insufficient. If the words "and other" were removed there would be considerable clarification.

It is recommended that: * Yardsticks to be applied in terms of accountability should be established for both the public and private sectors.

It is recommended that: * In devising policies, the Government should ensure that those intended for television mesh with initiatives for a Candian presence in VCR releases. Similarly, policies for radio should relate to those for recordings. Also, policies for videos should relate to those for recordings, television and radio.

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* Broadcasting Act 1978 Section 3.

It is recommended that: * The CRTC should separate broadcasting operations from telecommunications with different commissioners for each. The commissioners for broadcasting should be appointed on the basis of qualifications for dealing with the complexities of this area and the upholding of cultural objectives as well as those of an industrial nature.

It is recommended that: * In order not to place demands on the Consolidated Revenue Fund to finance additional CBC radio and television services that other means be found. We did not have time to investigate this, but believe a special levy on new television and radio sets, recording equipment and videocassette recordings, plus a levy on VCR rentals, should be investigated.

2. CBC

General

It is recommended that: * The CBC should accord a greater priority to Canadian music throughout its radio and television services.

It is recommended that: * The CBC should have sufficient financial resources to pay more attention to Canadian composers.

It is recommended that: * Prior to parliamentary appropriations being made to the CBC, the Corporation and the Government should come to an agreement on priorities which are not just important for the Corporation but for the whole Canadian broadcasting system. The Corporation should be required to be accountable for supporting these priorities to the degree agreed upon.

It is recommended that: * The CBC should consolidate its position as a discoverer of musical talent in all regions of Canada through competitions, auditions and any other appropriate means.

CBC - Television

It is recommended that: * The CBC should play a leadership role in the whole music field on television. It should be in the position of experimenting with new television forms and refurbishing those already established. The Corporation should be put in the position of being able to encourage and develop independent producers working in the music area apart from using "in house" producers.

It is recommended that: * The Government and the CRTC should support the commencement of second television services in English and French which would allow the Corporation (and its partners, if any) to pay greater attention to Canadian programming including a substantial amount of music programming.

CBC - Radio/Recordings

It is recommended that: * Because the CRTC has given so much weight to private radio and the popular music formats with which it is primarily concerned, the CBC must be able to add satellite-to-cable services to the services already available to bring about a better balance in the system.

It is recommended that: * The CBC must be able to expand its recording activities together with Canadian independent recording producers. A CBC/independent recording producers committee should be set up to see in which ways CBC and the independent producers can work more effectively together.

It is recommended that: * The CBC should be allowed to develop as a major player in the recording field with recordings which are necessary for broadcasting and also recordings which are likely to be of interest to Canadian purchasers.

It is recommended that: * The Corporation must establish recordings as a priority area, and accord sufficient funds for the making of at least 50 recordings of classical music a year, at least 50% of which should be concerned with Canadian music.

It is recommended that: * The CBC should also develop a major recording program concerned with missing link areas such as folk, some forms of popular music, ethnic music, music of the native peoples, etc.

It is recommended that: * The feasibility of establishing a combined English/French Recording Production Department to serve all the radio services of the CBC (both English and French) should be investigated. If the CBC has long-term financing in the future, such a department would work out a five-year plan which when approved would have to be supported by appropriate financing.

Major Performing Groups

It is recommended that: * Major performing organizations and other arts bodies should be encouraged to become media players. In planning projects they should be expected to raise money from the private sector and be able to draw upon the financial resources of appropriate federal and provincial agencies according to guidelines which would have to be established.

3. CRTC

It is recommended that: * On both AM and FM, for stations using CRTC category 5 based music formats, other than easy listening, 30% of the music selections should be Canadian according to the definition in Section 12 of CRTC AM regulations (known as the MAPL definition).

It is recommended that: * On both AM and FM for category 5 stations using easy listening music, Canadian content should remain at 10% according to the definition in CRTC AM Canadian content regulations. However, this is with previso that a new and tighter definition of what musics constitute easy listening will be employed.

It is recommended that: * Canadian music content should be increased over a five-year period for category 5 based music format stations, except easy listening from 30% in the first year to 32% in the third year and 35% in the 5th year.

It is recommended that: * Canadian music content should be increased over a five-year period for category 5 based stations using easy listening from 10% in the first year to 12% in the third year and to 15% in the fifth year.

It is recommended that: * The increased music requirements be measured in consecutive 3-hour time blocks between 6 a.m. and midnight on a daily basis with the previso that under special circumstances which would have to be spelled out) the CRTC may vary this demand.

It is recommended that: * For fine arts stations using category 6 based music 7% of the hours devoted to music should be Canadian according to the following definition:
(see Appendix 1)

It is recommended that: * Canadian music content be increased over a 5-year period for fine arts stations using category 6 based music, from 7% in the first year to 9% in the third year and 12% in the fifth year.

It is recommended that: * For stations using category 6 based music, other than classical, 7% of the selections played should be Caandian according to the definition in Section 12 of the CRTC regulations, and that the CRTC should increase this 7% requirement whenever possible on a case-by-case basis.

It is recommended that: * For CBC AM stations, both English and French, using CRTC category 5 music, Canadian music content should be increased to 50% over a five-year period.

It is recommended that:* For CBC FM stations,, both English and French, using CRTC category 6 music, Canadian music content should be increased to 30% over a 5-year period.

It is recommended that:* CBC AM stations should limit themselves to broadcasting in the language of their licence EXCEPT FOR CANADIAN CONTENT.

It is recommended that:* For both public and private French language FM and AM stations, the French vocal music content should not be less than 55% on a daily basis from 6 a.m. to midnight. This should be increased to 65%, not later than 18 months after federal government measures to aid Quebec recording industry are introduced.

It is recommended that:* The CRTC be assured of sufficient financial resources to monitor the use of Canadian music in the radio part of the Canadian broadcasting system.

It is recommended that:* The CRTC be expected to stand by and enforce the Canadian content regulations which it brings into being.

It is recommended that:* Unless it can be demonstrated that the CRTC foreground programming format can be used consistently to promote and develop Canadian content and diversity within the system, it should be abolished.

It is recommended that: * The CRTC should employ part-time music consultants to provide regular background updates to the Commission and be available to individual commissioners for briefings on specific subjects. Similarly, they could give overviews of situations as they occur and advice on policies being considered which effect the music industry.

It is recommended that: * The CRTC should take whatever steps are possible in terms of on-going discussions with the appropriate parties to encourage the development of AM stereo in Canada in order to bring about a rejuvenation of AM Radio.

It is recommended that: * The CRTC should review its policy concerning what foreign radio stations cable companies can carry. Foreign stations should only be allowed when they do not duplicate Canadian services and only when they supply a "missing link" services.

It is recommended that: * The CRTC should make it mandatory for cable systems to carry Canadian AM radio signals in order to assist AM stations to overcome problems of increasing noise levels in urban environments.

4. VIDEOS

Assistance to Record Companies to Help Them Meet the Technical Costs of Video Productions.

It is recommended that: * The DOC should find a way of making an arrangement with CBC so that certain amounts of studio time, staff and facilities are made available to independent producers according to appropriate criteria. CBC would have first option on the use of such videos.

It is recommended that: * In programs of videoclips on French language television stations there be a minimum requirement of 15% French language music content for every program.

It is recommended that: * Over a period of 5 years in programs of videoclips on French language television stations, French language music content should be increased to 30%.

5. TELEVISION

Specialty Music Channel Signals

It is recommended that:

* Consideration be given to moving Much Music from being grouped with pay channels to free television. Furthermore, any other specialty music channels that meet a 30% Canadian music content demand should also be part of the choice offered on free television. It is clear that the Canadian public has an enormous interest in music and music artists and groups and the change proposed would do something to make up for the chronic lack of music on Canadian television and at the same time be of inestimable value to Canadian music, artists and groups. Moving Much Music to free television would mean that it would have to depend totally on advertising revenue which we believe is possible.

It is recommended that:

* For Canadian television series for domestic use, Canadian content accreditation not be accorded unless one of the following music components is in evidence:

a) author, or

b) composer, or

c) music production.

It is recommended that: * In the case of variety programs of which 50% of the telecast time is music, there be a Canadian music content requirement consisting of three of the four following elements:

a) author, and/or
b) composer
c) leading artist, and/or
d) production.

It is recommended that: * Telefilm should make public its definition of a Canadian program. Telefilm should include in its definition of a Canadian film/television program a mandatory point exclusively concerned with music. This point would be determined according to one of the following criteria:

a) author, or
b) composer, or
c) music production.

It is recommended that: * Telefilm Canada take immediate steps to find ways and means of supporting music projects both directly and in the production of pilot projects.

It is recommended that: * If Telefilm Canada is not prepared to support classical music, jazz, opera and dance projects that the Canada Council should be given sufficient funds to enable it to provide such support.

6. RECORDINGS

It is recommended that: *The government introduced a levy of 50 cents on all retail sales of long playing records, pre-recorded cassettes and compact discs.

NB Based on 1984 unit sales, as supplied by Statistics Canada of 68 million, a sum of $34 million would be generated. Even allowing for administration costs of $4 million, there would be a fund of $30 million per annum to pay for a special Telefilm type fund administered by a new body. (Teledisc Canada). The fund would pay for up to 50% of any production. By this means a $30 million fund would lever another $30 million, making a major investment in the Canadian recording industry of $60 million.

Debts and/or Equity Funding for Record Companies and Music Publishers

It is recommended that: * The creation of tax benefits which will make the recording and the music publishing industries a viable and profitable investment be considered. Alternatively we recommend that the allocation of funds and awarding of monies to recording and music publishing house should be thought of. Both these suggestions have merit and we suggest that each should be closely examined to see which would best stimulate the recording and music publishing industries.

Development of New Technologies Important to the Music Industry

It is recommended that: * As part of a refurbished industrial strategy the DOC should become an adviser to other government departments, the Cabinet and the provinces concerning the development of new technologies important to the music industry. For example, compact disc plants.

Loan Guarantees/Interest Subsidies for Record Companies, Music Publishers and Managers

It is recommended that: * In order that record companies, music publishers and managers can cope with foreign competition while they strengthen and consolidate their operations, a program of loan guarantees and interest subsidies for qualifying companies be introduced.

Distribution in Canada to Wholesalers and Retailers

It is recommended that: * Further investigation be undertaken to determine whether one or more than one Canadian distribution company should receive a subsidy. In view of the domination of recording distribution by foreign interests, we feel that the situation is too unbalanced without at least one Canadian distribution mechanism.

Acquiring Business Skills and the Updating of Business Skills

It is recommended that: * A program which provides grants to qualifying companies be introduced. It should have two components. On the one hand it should allow a limited number of junior executives to attend business training institutions and on the other pay a portion of the costs of new staff members to take part-time training.

Artist/Writer Development

It is recommended that: * Individual grants for writers and artists should be introduced. These would be applied for by established record companies, music publisher or managers on behalf of the individuals concerned.

Refundable Investment Tax Credit

It is recommended that: * A refundable investment tax credit should be provided to all companies which are at least 75% owned and run by Canadians. It is suggested that the tax credit be set at 50% and should be based on the expenditure of eligible companies on the development of Canadian content masters in studios in Canada.

7. PRIVATE RADIO/RECORDINGS

It is recommended that: * FACTOR/CTL MUSIC ACTION Foundation should continue with the making of Canadian recordings and increase the funds at its disposal to at least $2 million as quickly as possible. We urge that FACTOR/CTL MUSIC ACTION should place much greater emphasis on the development of new artists and the whole field of talent discovery.

It is recommended that: * Broadcasters should be urged to participate more fully in their most important initiative to date concerning Canadian recordings, namely the FACTOR/CTL/MUSIC ACTION Foundation of Canada, both in terms of financial contributions and consistent use of Canadian recordings.

It is recommended that: * In order to encourage broadcasters to make larger financial commitments to FACTOR/CTL/MUSICACTION they should be allowed a tax credit of 150% on the investment made.

It is recommended that: * The government participate financially in initiatives such as FACTOR/CTL/MUSICACTION through a matching grant program.

8. COPYRIGHT

Copyright and the Protection of Canadian Creators and Performers

It is recommended that: * We recommend that the present copyright act be replaced by an entirely new legislation which protects creators' rights and allows them to be properly compensated for use of their materials. In doing so, the Act must take cognizance of new and emerging technologies which up to the present have brought about a revolution to this access of users but done very little to appropriately compensate creators.

9. MARKETING

The Marketing of Music in Communications

Electronic Media

It is recommended that: * A marketing program should be introduced for writers and artists. Grants would be made to bona fide music publishers, recording companies or managers on behalf of the individuals concerned.

Improving Investors' Knowledge of the Music Industry

It is recommended that: * The DOC should fund a comprehensive package which will give investors knowledge they lack concerning the components of the music industry and opportunities for investing in the following areas: radio, recordings, videos, television, music publishing. The package would be used when meeting with investors. It would be adapted when approaching investors with an interest in a particular part of the music industry.

Assistance to Recording Companies and Music Publishers in Order to Enable Them to Produce and Package Educational Materials (educational music scores, music education books for schools and cassettes in CD-ROM form).

It is recommended that: * Provide financial assistance in the form of individual project grants to recording companies and for music publishers to enable them to produce and package educational materials that can compete with foreign product (educational music scores, music education books and cassettes in CD-ROM form).

Support for the Marketing of Canadian Artists and Writers in Foreign Markets

It is recommended that: * Financial assistance should be provided to qualified applicants, managers, record companies and music publishers) for marketing Canadian artists and writers in foreign markets. Marketing campaigns would include media appearances, touring and other forms of promotion essential to the success of recordings.

Assistance to Canadian Trade Organizations to Enable Them to Organize a Major Canadian Presence at Trade Tours and Visit Foreign Markets.

It is recommended that: * Individual grant should be made available to Canadian trade organizations such as CIRPA, ADISQ, CRIA, CMPA, SPAC to allow them to consolidate and expand the Canadian presence at trade fairs and visit foreign markets on a regular basis.

10. RESEARCH

It is recommended that:

* The DOC undertake a feasibility study in order to determine the need for establishing a national research body which would deal with the whole area of the cultural industries. Such a body could act as a clearing house for research undertaken by a variety of players and commission research of its own as well as provide updated information. The Broadcasting Research Unit in London, England could be considered as a point of departure for those undertaking the study.

11. THE CANADA COUNCIL

It is recommended that:

- * The Canada Council should be provided with sufficient funds to reinstate a program of grants to bona fide Canadian recording companies.

  The budget should start at not less than $500,000.00 and be increased over a period of 5 years to allow the Council to pay attention to recordings, by Canadian composers, large ensembles such as symphony orchestras as well as other groups and individual artists.

APPENDICES

Appendix 1 - Chapter 2

From Woods Gordon Report 1982

Evaluation

This research has limited application:

- It is restricted to the 18-34 year old age group in Toronto, who listen to radio and have some familiarity with rock music.
- Although randomly selected, there was a strong element of quota-sampling and this undermines the reliability of whether the results reflect the total target population.
- Notwithstanding the above restrictions, the 'blind' test of preference for Canadian versus non-Canadian music was at least objective in that this was not the purpose of the test. Since almost 400 songs were tested, this was a reasonably extensive measure.
- The test of knowledge of origin is limited to 'rock' music only.
- The questions relate to radio listeners and not to record purchasers.

Due to the above limitations, we did not make significant use of the results in determining our findings but rather used the results to further define our issues and hypotheses.

Results of the piggyback surveys are attached. Due to confidentiality restrictions, no further information can be made available on the re-tabulating of former survey work on the music preference scores aside from the fact that Canadian-originated music had an average score of 83 and foreign-originated music scored 177 indicating a higher preference for foreign-originated music.

THE 50 CENT SURCHARGE QUESTION

Overall we found that a 50 cent surcharge on record sales would be supported. This holds true in each age/sex cell with the exception of 25-34 men who were slightly against it.

RECOGNITION OF CANADIAN RECORDS
VS
FAVOURABILITY OF SURCHARGE

First, it is significant to note that over 90 per cent of all respondents could recognize only up to 1 of the 3 Canadian selections.

How did increased Canadian content recognition affect favourability? We found that as recognition increased, respondents had stronger feelings on the questions as indicated by the significant drop in indifference from 16 per cent from those who could not name any Canadian records, to 7 per cent from those familiar with 2 of the 3.

50 - CENT SURCHARGE *

* From response to the question: "Are you favourable, unfavourable, or indifferent to the following suggestion:

Consumers be charged an extra fifty cents on all records purchased, and use the money to support the development of Canadian records?"

50 - CENT SURCHARGE QUESTION

	FAVOURABLE		UNFAVOURABLE		INDIFFERENT		REFUSED	
	%	TOT	%	TOT	%	TOT	%	TOT
18 - 24. M	52.1	50	39.6	38	7.3	7	1.0	1
18 - 24 F	50.0	53	24.5	26	24.5	26	0.9	1
25 - 34 M	41.9	41	46.9	46	10.2	10	1.0	1
- 34 F	50.0	58	31.9	37	16.4	19	1.7	2
18 - 34 M&F	48.6	202	35.3	147	14.9	62	1.2	5

RECOGNITION OF CANADIAN RECORDS

VS.

FAVOURABILITY OF SURCHARGE

RECOGNITION OF CANADIAN RECORDS

VS.

FAVOURABILITY OF SURCHARGE

		%	RAW TOTAL
RECOGNIZED 0/3	Favourable	33.3	6
	Unfavourable	50.0	9
	Indifferent	11.1	2
	Refused	5.6	1
RECOGNIZED 1/3	Favourable	54.7	35
	Unfavourable	39.1	25
	Indifferent	6.3	4
	Refused	0.0	0
RECOGNIZED 2/3	Favourable	70.0	7
	Unfavourable	30.0	3
	Indifferent	0.0	0
	Refused	0.0	0
RECOGNIZED 3/3	Favourable	50.0	2
	Unfavourable	25.0	1
	Indifferent	25.0	1
	Refused	0.0	0

18 - 24 FEMALE

RECOGNITION OF CANADIAN RECORDS

VS.

FAVOURABILITY OF SURCHARGE

		%	RAW TOTAL
RECOGNIZED 0/3	Favourable	51.2	22
	Unfavourable	25.6	11
	Indifferent	23.3	10
	Refused	0.0.	0
RECOGNIZED 1/3	Favourable	51.7	30
	Unfavourable	24.1	14
	Indifferent	22.4	13
	Refused	1.7	1
RECOGNIZED 2/3	Favourable	25.0	1
	Unfavourable	25.0	1
	Indifferent	50.0	2
	Refused	0.0	0
RECOGNIZED 3/3	Favourable	0.0	0
	Unfavourable	0.0	0
	Indifferent	100.0	1
	Refused	0.0.	0

25 - 34 MALE

RECOGNITION OF CANADIAN RECORDS

VS.

FAVOURABILITY OF SURCHARGE

		%	RAW TOTAL
RECOGNIZED 0/3	Favourable	36.8	14
	Unfavourable	47.4	18
	Indifferent	13.2	5
	Refused	2.6	1
RECOGNIZED 1/3	Favourable	44.4	20
	Unfavourable	44.4	20
	Indifferent	11.1	5
	Refused	0.0	0
RECOGNIZED 2/3	Favourable	46.2	6
	Unfavourable	53.8	7
	Indifferent	0.0	0
	Refused	0.0	0
RECOGNIZED 3/3	Favourable	50.0	1
	Unfavourable	50.0	1
	Indifferent	0.0	0
	Refused	0.0	0

25 - 34 FEMALE

RECOGNITION OF CANADIAN RECORDS

VS.

FAVOURABILITY OF SURCHARGE

		%	RAW TOTAL
RECOGNIZED 0/3	Favourable	52.9	36
	Unfavourable	29.4	20
	Indifferent	14.7	10
	Refused	2.9	2
RECOGNIZED 1/3	Favourable	46.5	20
	Unfavourable	34.9	15
	Indifferent	18.6	8
	Refused	0.0	0
RECOGNIZED 2/3	Favourable	66.7	2
	Unfavourable	33.3	1
	Indifferent	0.0	0
	Refused	0.0	0
RECOGNIZED 3/3	Favourable	0.0	0
	Unfavourable	50.0	1
	Indifferent	50.0	1
	Refused	0.0	0

18 - 34 MALE & FEMALE

RECOGNITION OF CANADIAN RECORDS

VS.

FAVOURABILITY OF SURCHARGE

		%	RAW TOTAL
RECOGNIZED 0/3	Favourable	46.7	78
	Unfavourable	34.7	58
	Indifferent	16.2	27
	Refused	2.4	4
RECOGNIZED 1/3	Favourable	50.0	105
	Unfavourable	35.2	74
	Indifferent	14.3	30
	Refused	0.5	1
RECOGNIZED 2/3	Favourable	53.3	16
	Unfavourable	40.0	12
	Indifferent	6.7	2
	Refused	0.0	0
RECOGNIZED 3/3	Favourable	33.3	3
	Unfavourable	33.3	3
	Indifferent	33.3	3
	Refused	0.0	0

CBC SM 5000 Series

APPENDIX 1 - Chapter 3

Cumulative Life-to-Date Sales Figures for LP & Cassettes (to March 31/85)

SM #	Release	Orchestra	Total Units
SM5001	1982	National Arts Centre	3910
SM5009	1984	National Arts	1511
SM5010	1982	Stratford Ensemb	3257
SM5013	1982	National Arts Centre	3775
SM5014	1983	Stratford	2000
SM5015	1982	Vancouver	4669
SM5016	1982	Toronto	3788
SM5017	1983	CBC Vancouver	2346
SM5018	1984	National Arts	1608
SM5019	1983	Toronto	1556
SM5020	1983	Vancouver	3344
SM5021	1983	National Arts Centre	3574
SM5022	1984	Hamilton	10853
SM5024**	1985	Mireille Lagace	1157
SM5028	1985	CBC Vancouver Brandenberg	1065
SM5029	1985	CBC Vanc/Tudor Singers	2985
SM5031	1985	CBC Vanc - Bach/Handel	1342
SM5032	1985	CBC Vanc - Handel	1599
SM5035	1985	Edmonton Symphony	3092
SM5039	1985	Winnipeg	1846
SM5040	1985	Orford Quartet	570
SM5041	1985	Eisler Singers/Mainly Mozart	1340
SM5042	1985	CBC Vancouver - Handel	1579

** All 1985 releases were released in February 1985, and sales figures only show 8 weeks of shipping. These figures have increased considerably.

Appendix 2 - Chapter 3

CBC

CLASSICAL RECORDINGS LICENSED TO PRIVATE SECTOR SINCE 1980

COMPANY	ARTIST/TITLE
Centrediscs	more than 20 assorted titles
Moss Music	Pachelbel Canon
Moss Music	Electronic Messiah
Moss Music	Winnipeg Symphony - Rogers/Ham
ERA/Marquis	Aitken/Goodman
ERA/Marquis	Robert Silverman
ERA/Marquis	York Winds
ERA/Marquis	Vancouver Chamber Choir
ERA/Marquis	Andrew Davis/Thomson Hall
ERA/Marquis	Lois Marshall
Fanfare	Andrew Davis - Gershwin
Moss Music	Canadian Brass
Moss Music	Canadian Brass
Nexus	Nexus

Appendix 3 - Chapter 3

CBC

CLASSICAL RECORDINGS LICENSED TO PRIVATE SECTOR SINCE 1980

COMPANY	ARTIST/TITLE
Canadian Music Centre	20 assorted titles
Moss Music	Pachelbel Canon
Moss Music	Electronic Messiah
Moss Music	Winnipeg Symphony - Rogers/Ham
ERA/Marquis	Aitken/Goodman
ERA/Marquis	Robert Silverman
ERA/Marquis	York Winds
ERA/Marquis	Vancouver Chamber Choir
ERA/Marquis	Andrew Davis/Thomson Hall
ERA/Marquis	Lois Marshall
Fanfare	Andrew Davis - Gershwin
Moss Music	Canadian Brass
Moss Music	Canadian Brass
Nexus	Nexus
Cantabile Records	Stratford Ensemble

Appendix 4 - Chapter 3

CBC

Popular, Folk and Jazz Recordings

Licensed to Private Sector

Since 1980

COMPANY	ARTIST/TITLE
Boot Records	Mudy Yorke
Cole Harbour	Stan Rogers
Cnote	Aaron Davis
Cnote	Time Warp
Cnote	Shox Johnson & Jive Bombers
Folle Avoine	Folle Avoine
Tapestry	Stephen Leacock
HYOC	Chris Whiteley/Caitlin Hanford
Kids Records	Big Bird/Camping in Canada
Kids Records	Friendly Giant
Ready Records	Manteca
MITS	Mariposa in the Schools
CBS	But I'm Just a Kid
Mouton	Nancy White
Mouton	Nancy White
Nick	Stringband
CBS	Harmonium
RIO	Mark Jordan
Solid Gold	Good Bros. (2 lp) Gold Album
CBS	Offenbach
CBS	Rich Little Xmas Carol
Stony Plain	Amos Garrett
Stony Plain	Paul Hann
Stony Plain	Dixie Flyers
Cantabile Records	Stratford Ensemble
True North	Murray MacLaughlin
Nippon Phonogram	Mark Jordan
QIMMUQ	Willie Tagoona
UCC Press	Rita MacNeil

Appendix 5 - Chapter 3

CBC

Pop, Folk, Jazz and Comedy Recordings

Released by Mail Order Directly to the Consumer

Since 1980

TITLE/ARTIST	Record Number	LTD SALES
Atlantic Fiddling - sampler	LM470	1400
Available Space - pop/folk	LM476	900
Best Of Touch The Earth 2 lp set of Folk Music	LM473	700
Best of Jazz Radio Canada 2 lp set of Jazz from the Show	LM472	800
Art Ellefson Trio - Jazz	LM479	600
Frantics Live - Comedy	LM484	400
Chris Whiteley/ Caitlin Hanford	HYC0010 country	1600
Pat Labarbera - Jazz	LM478	500
Al Maitland's Stories For Xmas	PR15	2500
Air Farce Live	LM482	3500
Harvey Silver Dixieland Band	LM477	600
Ken Tobias Gallery	LM483	1000

Canadian Content Definition for Classical Music

"Canadian Content" means any Canadian musical performance, or any performance of a Canadian musical work.

A performer is Canadian if he or she is, or was at the time the performance was given:

(a) a Canadian citizen or landed immigrant, regardless of place of residence or performance;

or

(b) the holder of current membership in a Canadian talent union local, when the performance takes place in Canada.

A performance is Canadian if it is:

(a) a solo performance by a Canadian performer, whether accompanied or unaccompanied;

or

(b) a chamber performance in which one or more featured performers (if any), or at least 50% of all performers, are Canadian;

or

(c) an orchestral, choral or operatic performance by a Canadian orchestra, choir or opera company, whether or not the conductor is a Canadian. If a featured performer or performers appear in such a performance, and at least one of such featured performers is Canadian, the duration of the performance will be doubled for purposes of calculating Canadian Content.

A work is Canadian if its composer, arranger or lyricist:

(a) is, or was at the time of his or her death, a Canadian citizen or landed immigrant;

or

(b) was ever a Canadian citizen or landed immigrant, provided the work was written in Canada, or within five years after the person's taking up permanent residence outside Canada.

Appendix 7
Chapter 3

CRTC MUSIC SUB-CATEGORIES

CATEGORY 5

Music-General. Live or recorded entertainment music, extending from the advent of mass-produced recordings to the latest hits as defined in charts of recognized trade publications, including popular songs and compositions which fall under the headings "pop", "country-and-western", "rhythm and blues", "rock", "easy listening", "middle-of-the-road", "beautiful music", "mood", and "mainly-for-dancing"; popularized arrangements of classical music, jazz or authentic folksongs, music written and performed in a folk idiom by present-day artists; songs of protest and of political and social comment, humorous and satirical songs, chansonniers and chansonnettes, English music hall and North American vaudeville; individual excerpts from works from the musical stage, non-religious Christmas songs, popular music for films and television, and international pop songs; popularizations of folk idioms, such as Latin American, Hawaiian and Calypso and the popular music of Canada's various ethnic cultures, other than authentic traditional folk music, for greater particularity the category includes the following five subcategories:

Subcategory 51: Pop and Rock - Softer

This subcategory includes music from the softer side of the pop and rock music spectrum and ranges from "easy listening" and "beautiful music" to "pop adult" and "soft rock", as well as other music forms generally characterized as MOR (Middle-of-the-Road), and musical selections listed in recognized trade publications as Adult Contemporary.

CATÉGORIE 5

Musique générale. La musique populaire en direct ou enregistrée couvrant la période qui s'étend du début de la production massive des disques, aux plus récents grands succès tels qu'inscrits aux palmarès des publications spécialisées reconnues, y compris les chansons et les oeuvres populaires se qualifient sous les rubriques "pop", "country et western", "rythm et blues", "rock", "musique de détente", "musique légère", "belle musique", "musique d'ambiance" et "musique de danse"; y compris les arrangements populaires de musique classique, de jazz et de folklore, la musique écrite et interprétée dans un style folklorique par des artistes contemporains; les chansons de contestations, politiques et sociales, les chansons humoristiques et satiriques, les chansonniers et la chansonnette, la musique du music hall anglais et du vaudeville nord-américain, les extraits d'oeuvres de théâtres de variétés, les airs de Noël profanes, la musique des trames sonores de films et d'émissions télévisées et les chansons pop internationales; les versions populaires de la musique de folkore (comme la musique latino-américaine, hawaïenne et le calypso) et la musique populaire des diverses cultures au Canada, excepté la musique de folklore traditionnelle authentique. Pour plus de précision, cette catégorie comprend les cinq sous-catégories suivantes:

Sous-catégorie 51: Musique populaire et rock - légère

Cette sous-catégorie regroupe la musique qui se range du côté "léger" des musiques populaire et rock; elle va de la musique "de détente" et de la "belle musique" au "pop adulte" et au "soft rock" et elle comprend d'autres formes musicales généralement qualifiées de MOR ("Middle-of-the-Road") ainsi que les pièces musicales figurant sous la rubrique "Adulte contemporain" dans les listes des publications spécialisées reconnues.

Subcategory 61:
Classical Music. Music other than opera which embodies standards of form, structure and taste, established by artists through the centuries, as a means to communicate complex thoughts in the most coherent way, including music by a contemporary composer when it utilizes entirely or in modified form those established standards, but not including orchestrations of the entertainment music of our time, however classical in form.

Subcategory 62:
Opera. Grand opera, comic opera, music drama, and narrative musical plays, excluding works falling under subcategory 63.

Subcategory 63:
Operetta and Musical. Operettas and extended dramatic excerpts of popular musical theatre, when performed in a full-cast version.

Subcategory 64:
Folk. Authentic traditional folk songs and dances.

Subcategory 65:
Jazz. Authentic jazz containing a large element of improvisation, including early blues and gospel shouts, ragtime, Dixieland, authentic early swing, bebop and "cool" jazz, and contemporary jazz experiments, but not including matter falling under subcategory 55.

Subcategory 66:
Non-Classic Religious. Music of the church or of religious faiths, other than in a classical form, or occurring in the course of a ritual service or other form of public worship, or having a jazz character.

Sous-catégorie 61:
Musique classique. La musique autre que l'opéra, respectant des normes de forme, de structure et de goût arrêtées par les artistes au cours des siècles comme étant les plus propres à communiquer des concepts complexes, de la manière la plus cohérente, y compris la musique de compositeurs contemporains qui emploient dans leur ensemble ou en partie ces normes établies, excepté les orchestrations de musique contemporaines de divertissement, en dépit de leur forme classique.

Sous-catégorie 62:
Opéra. Le grand opéra, l'opéra-bouffe et la musique classique pour le théâtre, excepté les oeuvres comprises sous la sous-catégorie 63.

Sous-catégorie 63:
Opérette et théâtre lyrique. Les opérettes et des extraits substantiels de théâtre lyrique lorsqu'ils sont interprétés dans le contexte de l'oeuvre, à l'intérieur de sa distribution au complet.

Sous-catégorie 64:
Folklore. Chants et danses traditionnels et authentiques.

Sous-catégorie 65:
Jazz. Jazz authentique, c'est-à-dire improvisé pour une large part, y compris les premiers "blues", les complaintes religieuses, le "ragtime", et le "Dixieland", le "swing", le "bebop" et le "cool jazz" et les expérimentations contemporaines, excepté les matières comprises dans la sous-catégorie 55.

Sous-catégorie 66:
Religieux non-classique. La musique religieuse des différentes confessionnalités de forme autre que classique, les cantiques et hymnes entendus pendant les offices religieux et les autres formes de cultes ainsi que la musique religieuse présentant un caractère de jazz.

Subcategory 52: Pop and Rock - Harder

This subcategory includes music from the harder side of the pop and rock music spectrum and ranges from "rock and roll" and "rhythm and blues" to rock and hard rock as well as other music forms generally characterized by a rock beat, including musical selections listed in recognized trade publications as "AOR" (Album-Oriented Rock).

Subcategory 53: Country and Country-Oriented

This subcategory ranges from "country and western" and bluegrass to Nashville and country-pop styles and other music forms generally characterized as country, including musical selections listed in recognized trade publications as Country.

Subcategory 54: Folk-Oriented

This subcategory includes music in a folk style composed by the troubadours and chansonniers of our time, popular arrangements of authentic folksongs, and popularizations of folk idioms.

Subcategory 55: Jazz-Oriented

Music sung or played in a popular style by performers with a jazz background, including the work of the jazz influenced dance bands, "cocktail" jazz and jazz improvisation when presented against a popularized orchestral background, but not including jazz-rock falling under subcategory 52.

CATEGORY 6

Music-Traditional and Special Interest. Traditional authentic songs and dances of the people, institutionalized music of religious faiths, "classical" music, authentic improvised jazz, and extended excerpts from popular musical theatre, for greater particularity, this category includes the following six subcategories:

Sous-catégorie 52: Musique populaire et rock - accentuée

Cette sous-catégorie regroupe la musique qui se range du côté "accentué" des musiques populaire et rock; elle va de la musique "rock'n roll" et "rhythm and blues" au rock et au rock accentué; et elle comprend d'autres formes musicales généralement caractérisées par un rythme de rock, notamment les pièces musicales figurant sous la rubrique "AOR" (Album-genre rock) dans les listes des publications spécialisées reconnues.

Sous-catégorie 53: Country et genre country

Cette sous-catégorie va du "country et western" et du "bluegrass" aux styles "Nashville" et "country pop" et à d'autres formes musicales généralement qualifiées de country, y compris les pièces musicales figurant sous la rubrique "Country" dans les listes des publications spécialisées reconnues.

Sous- catégorie 54: Genre folklore

Cette sous-catégorie comprend la musique composée par les troubadours et chansonniers contemporains dans un style folklorique, les arrangements populaires de chansons de folklore authentiques et les adaptations modernes d'expressions folkloriques.

Sous-catégorie 55: Genre Jazz

Musique jouée ou chantée dans un style populaire par des artistes sur un accompagnement de jazz, y compris la musique d'orchestres de danse influencées par le jazz, le "cocktail jazz" et le jazz d'improvisation avec accompagnement d'un orchestre populaire, excepté le "jazz rock" compris sous la sous- catégorie 52.

CATÉGORIE 6

Musique traditionnelle et musique pour auditoire spécialisé. Les chansons authentiques et danses traditionnelles des différents groupes nationaux, les hymnes des diverses confessionnalités, la musique "classique", le jazz d'improvisation authentique et les extraits substantiels d'opérettes; pour plus de précision, cette catégorie comprend les six sous-catégories suivantes:

Appendix 1

4

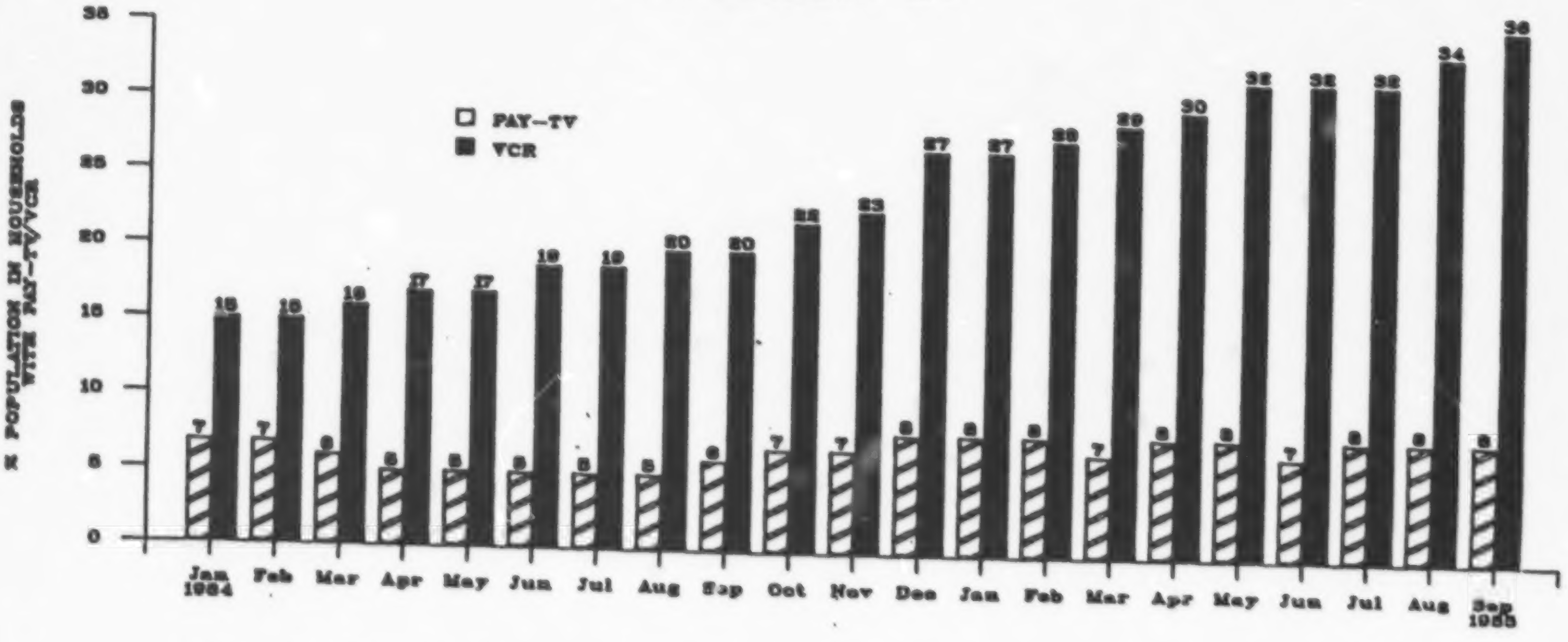
VCR Penetration as a Per Cent of TV Households

	%
February 83	5
November 83	10
March 84	12
November 84	18
March 85	24

(A.C. Nielsen)

FIGURE 1
NATIONAL PAY—TV
AND VCR PENETRATION

CANADIANS 2+



Source: CBC Research (Estimates based on A.C. Nielsen data, Jan.'84 to Sep.'85).

CHAPTER 4

Appendix 3

TABLE 4

Average Audiences to CBC's Rock Video Programs

Program	Day/Time	Average 2+ Audience Per ½-Hour		Enjoyment Index 1985-86 Season to Nov. 10
		1984-85 Season to March 31	1985-86 Season to Nov. 10	
		(000)	(000)	
Video Hits	Mon. - Fri. 5:00 - 5:30 pm	656	581	67
Good Rockin' Tonite	Friday 11:30pm-1:00 am	186	216	66

(A.C. Nielsen)